martial arts international

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editorial

YOU are now reading the first issue of Martial Arts International, a bold new venture in the field of publishing. We, the publisher and staff, believe that this publication is the one you have been waiting for, that is to say, a technical journal that can serve you by being a reliable and authoritative source of information about the martial cultures of the world.

The need for a professional publication that serves a wide range of readers interested in man's achievements in the martial arts and related subjects is now stronger than ever; Martial Arts International has been created to satisfy that need. In the articles of wide scope that will appear in each issue the reader will find a variety of comprehensive studies made by experts in special fields. The professional instructor in self-defense, the serious and dedicated exponent of classical martial disciplines, the sportsman who practices modern sports that have evolved from fighting arts, all will find information of particular value. The professional researcher and scholar interested in the study of weapons and fighting arts to the extent that they reveal much about the nature and behavior of man, also will have at his fingertips in this journal essential information not found elsewhere. Art and antique collectors, dealers, and auctioneers, as well as museum officials and librarians will also find this journal to be useful to them. In short, there will be something of interest to all readers, and even matters that lie outside one's special field may well, in the long run, prove to be closely related and important.

Many professional people, internationally recognized authorities, are on the staff of this journal, and a continuous effort will be made to improve the contents, layout, and design so that its readers may be better served. But you, the reader, hold the future of Martial Arts International in your hands, for, as is the case with any other publication, without readers no publication can survive for very long. If you find this, the inaugural issue of Martial Arts International, interesting and useful we invite you to become a regular reader. When you do so you will join the members of our staff in a study, made in an intelligent manner, of the oldest of man's technologies — that of making weapons and ways of using them. We propose that this be a comprehensive study of martial culture so that man can better understand himself, improve his daily life, and contribute to the betterment of world society in general.

The object of this technical journal is to stimulate a wider interest in a study of martial culture, to encourage the preservation of objects of historical and cultural interest, to assist in recording the history, folklore, traditions, languages and customs of the different peoples of the world, insofar as are applicable to martial culture, and towards these stipulated objectives to assist in promoting a better understanding about man's social history.

COVER Shaolin master P'ung Chye Khim strikes a *lohan* posture.

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contents

1. BUGEI/BUDO FEATURES

THE EMERGENCE OF THE JAPANESE SWORD *Otake Risuke* 4
THE TWO TYPES OF JUDO *Dr. John B. Hanson-Lowe* 6
JAPANESE MARTIAL ARTS AND WAYS: Part I
The Japanese Martial Arts Are Different From The Japanese Martial Ways *Donn F. Draeger* 7

2. ILLUSTRATED TECHNIQUES

IAI-DO Cleaning and Maintenance of the Katana *Kaminoda Tsunemori* 11
JODO Preliminaries *Staff Report* 15
KENDO Training Costume and Equipment *Staff Report* 21
AIKI-DO Katate-Mochi Shihonage (ichi) *Shioda Gozo* 26
JUDO Entry Into Kuzure Kamishihogatame *Okano Isao* 29
KARATE-DO A Mae-geri Counter *Yada Hajime* 32
SILAT Defense Against The Lunge-punch *Siti Kalsom* 34
WU SHU Defense Against the Thrust-punch *P'ng Chye Khim* 36

3. MARTIAL ARTS OF DIFFERENT LANDS

SHAOLIN IN MALAYSIA TODAY *Khoo Kay Chee* 41
THE INFLUENCE OF INDIAN CULTURE ON BALINESE WEAPONS *Donn F. Draeger* 43

4. MARTIAL MASTERPIECES

SWORD FURNITURE *Otake Risuke* 45

5. ART & MARTIAL CULTURE

THE TETSUBO: An Ukiyo-e Study 46

6. TECHNICAL FORUM

ANALYSIS OF JUDO WAZA: Uchimata *Staff Report* 48
THE THREE THOUSAND YEAR OLD MAN 50

7. CALLIGRAPHY

SHU-HA-RI: Part I *Kuroda Ichitaro* 52

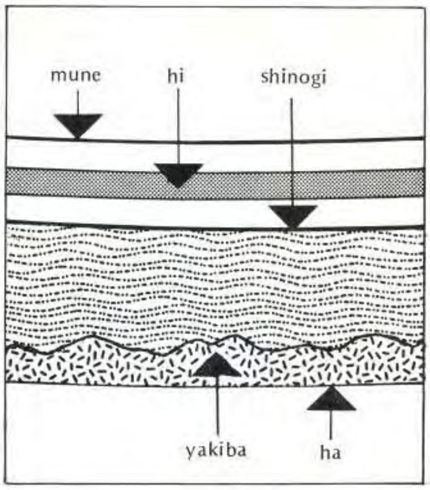
8. DOJO OF THE WORLD

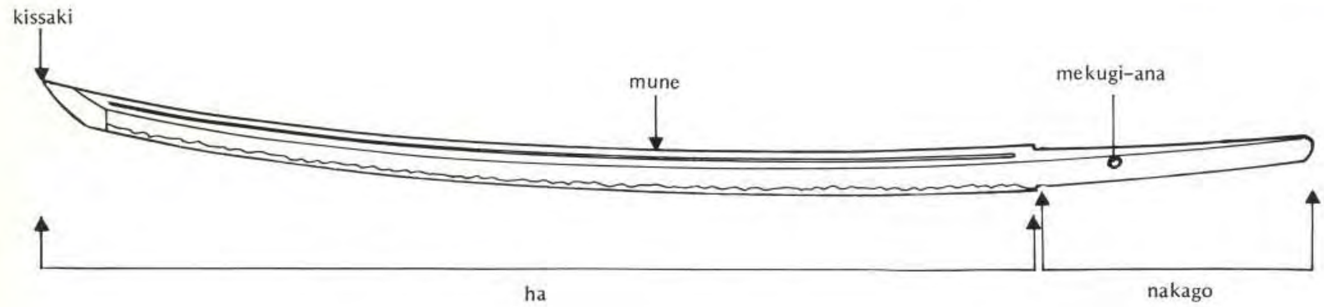
THE PENANG SHAOLIN ATHLETIC ASSOCIATION *P'ng Chye Khim* 54

9. LOOKING AHEAD 56

THE BLADE

The point of the blade is called *kissaki.* Its edge along its convex cutting surface is called *ha.* The concave back portion of the blade is the *mune.* Along each side of its body, and approximately paralleling the cutting edge and back lines of the sword, is the ridgeline or the *shinogi;* this surface is the highest point on the sides of the sword body as seen from a cross-sectional view. Some swords possess grooves, or *hi,* which run lengthwise on the blade above the ridgeline. The tempered line which runs the length of the cutting edge is called a *yaki-ba,* and is the hardest portion of the steel in that blade. The portion of the blade which fits into the handle is called the *nakago,* which may be called "tang" in English. The rivet hole, or holes, that are found drilled through every tang are called *mekugi-ana.* A short peg fitted into the handle, and extending through this hole and to the other side of the handle holds the handle to the blade.

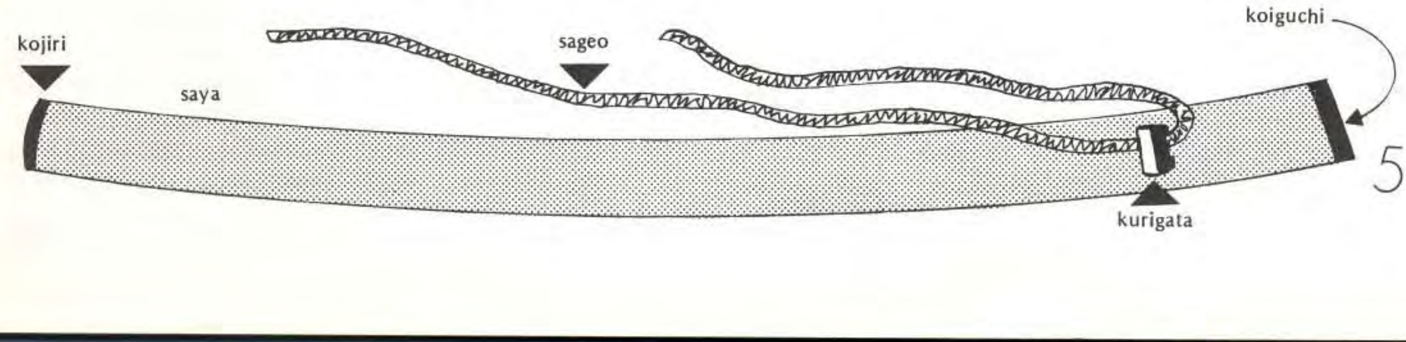




THE MOUNTINGS

The sheath or scabbard is called *saya.* It's mouth, or open end, is *koiguchi;* its butt end *kojiri.* The saya is fitted with a small chestnut-shaped projection near its open end which is called *kurigata.* A length of silk cord, or *sageo,* is strung through an opening in the kurigata, but is not always used in some styles of iai-do. The blade itself is fitted with a handguard or *tsuba.* Fitted like a collar on the blade, and in position just below the tsuba, is the *habaki.* The *seppa,* or spacers, are thin metal plates which are placed below the tsuba (between habaki and tsuba) and above the tsuba (between tsuba and handle proper). The handle of the sword, or hilt, is called *tsuka;* fitted to its fore-end (nearest tsuba) is a metal sleeve called *fuchi;* fitted at its butt-end is the *kashira,* another metal sleeve or cap. The *mekugi* is the small peg mentioned earlier which is put through the mekugi-ana of the handle into the mekugi-ana of the blade where it functions to hold the handle in place on the tang of the blade.

These terms are the minimum number of technical words that every swordsman must know; both exponents of iai-jutsu and iai-do will find these terms indispensible to their study and training.



THE TWO TYPES OF JUDO

Dr. John B. Hanson-Lowe

Editor's Note: Staff Editor Dr. John B. Hanson-Lowe *is an experienced judoka who has spent over twelve years studying judo at Kodokan and other dojo in Japan. In this article Dr. Hanson-Lowe presents a stimulating discussion that sets the background for future articles on judo. In order that there be no confusion in this and in forthcoming numbers of this journal, a distinction will be made in its pages between two types of judo. Writers must make it perfectly clear in their articles whether they are discussing 'cultural' or 'contest' judo. The reader is invited to bear this distinction in mind when perusing the journal.*

DURING recent decades, and particularly since the war, a steadily increasing number of relatively uncultured members of society who, under modern social conditions have become comparatively leisured and well-to-do, have taken up certain sports that in past days were largely the prerogative of the cultured. It was inevitable that, as the numbers of the former eventually greatly exceeded those of the latter, the attitude towards a given sport and the style in which it is played should undergo a strongly marked change, and exhibit a character conforming more closely to the nature and outlook of the majority. In fact, the newcomers have tended to remold sports in their own image.

We must note the chief changes that have been made. Formerly, it was understood that a player was a 'sportsman', that is to say a fair-minded person who, although he did his utmost to win, considered that the playing of a fine game was of ultimate importance. He was therefore a good loser; he was one who scorned to indulge in showmanship; one who was completely indifferent to such public opinion as there may have been; and who regarded the idea of being paid money to play sports as contemptuously as he would cheating or deliberate fouling. He rated skill, moreover, greatly higher than sheer power. Today, to be such a sportsman is regarded as being outmoded. The sole aim is, at all costs, to win; fairly if possible, but if not, by resort to veiled fouling and cheating; to court publicity; and in many sports, to covet prize-money.

Of course, some sports, such as archery and fencing, do not lend themselves to debauchery, and so tend to be shunned by the vulgar. But many sports have succumbed, particularly under the spur of professionalism, for example, soccer and ice-hockey.

It would seem unlikely, therefore, that a sport such as judo should escape degeneration. Nor, indeed, has it proved able to do so. Fortunately, it has not yet been irretrievably corrupted, and that largely because it is not yet played by professionals for prize-money.

Everywhere in the world today judoka are fully aware that there are two types of judo. On the one hand there is what may be termed 'contest' judo, in which training is aimed at making one able, with varying degrees of pure skill aided by a maximum of physical strength, to defeat one's opponent; and that fairly if possible, but not without on occasion managing covert fouls when other means seem likely to fail. It is psychologically significant that an expression, commonly used by practioners of this style of judo, to mean "to defeat one's opponent", is "to smash him."

On the other hand, there is the judo developed by Kano Jigoro *shihan*, which may be termed 'cultural' judo. This is not the place to detail Kano's views, because his own lectures, discussions and notes will be published in future numbers of this journal; and in any case these views should be known in main outline by all self-professed judoka. But it is important to stress that, assuredly enough, the object at a cultural judo match is emphatically for one judoka to defeat the other, but by using a minimum of force for the purpose and a maximum of skill, and certainly not cunning fouls. But, and this is the critical point, conquest is not the ultimate aim, for judo as conceived by Kano is of much greater significance; it should help to develop character and personality, not only for *tori* but also for *uke*, so that each become of greater value, not only for himself, but also for his fellow men as a whole.

The ideas of Kano are still of vital importance, not only for education and general culture, but also as a means to promote understanding between nations, and it would be tragic if the putting into practice of his principles were to be completely discarded in favor of an activity the *sole* aim of which is the defeat of an opponent.

I The Japanese martial arts are different from the Japanese martial ways

II The Japanese martial arts and ways are composed of classical and modern-cognate disciplines

III The classical Japanese martial arts are not sports

IV The classical Japanese martial arts do not deal exclusively with weapons and weapons systems

V The classical Japanese martial arts do not utilize the kyu-dan ranking system

VI The classical Japanese martial arts are not just 18 in number

DONN F. DRAEGER

Editor's Note: This is the first article in a series of six installments. As a key article to the proper understanding of Japanese martial disciplines and their modern applications, every reader who is genuinely interested in these subjects will find this series informative and interesting.

THE word *"bugei"* is a Japanese pronunciation of two written ideograms. *Bu* means "martial" (preferable to "military" because bu contains both military and naval aspects of study). *Gei* denotes "skill", and is synonymous with *jutsu*, which refers to "art" in an activistic sense such as is made when referring to craftsmanship or technician-like ability. The word "bugei" is thus correctly translated as "martial art(s)."

The phonetic reading *"budo"* is yet another word which is also derived from two written ideograms. The first of these ideograms connotes bu precisely the same as in the word "bugei"; but *do* is connoted as "way." The concept of a do is a complex one which contains the philosophical concept of a "road" of life that is to be traveled over as the means of a discipline that leads to spiritual perfection of the traveler. Thus the word "budo", correctly translated, means "martial way(s)."

The bugei, the martial arts, are also known as the jutsu forms. The budo, the martial ways, may be called the do forms. In more precise terms the bugei are identified by the suffix "jutsu" which is usually appended to the root-word prefix which indicates or describes (1) the weapon, (2) the agent or means, (3) the action, result or effect, or (4) the principle that allows a particular martial discipline to function as a bugei form. Thus, *kenjutsu* ("sword art"), *bajutsu* ("horse art"), *ninjutsu* ("stealing in art"), and *jujutsu* ("flexible art"), respectively, are examples of bugei in each of the four named categories. The budo, however, are identified similarly, but with less scope than are the bugei. The suffix "do" is appended to the root-word prefix which indicates or describes either (1) the weapon, or (2) the principle, or, (3) the action, result, or effect. *Kendo* ("sword way"), *judo* ("flexible way"), and *iai-do* ("instant-strike way"), respectively, are such examples.

Because there is a linguistic difference between the two terms "bugei" and "budo", we must expect that there are some technical differences in these two terms which warrant the use of different ideograms for these terms. For example, we must expect kenjutsu to be different from kendo, jujutsu to be different from judo, and, in fact, each jutsu form (bugei or martial art) to be different from its corresponding (if any) *do* form (budo or martial way). Those persons who seek technical accuracy and a full understanding about the Japanese martial disciplines must clearly understand the differences between bugei and budo.

The differences which lie between the martial arts and the martial ways are involved ones: they embrace philosophical, social, and technical aspects not easily separable from each other. A full discussion is not possible in the short space of this article, but a brief look at one major difference between the martial arts and the martial ways may make a general understanding of these two entities much easier. That major difference involves the purpose for which the martial arts and the martial ways were originally established.

The bugei were developed by warriors and for warriors who sought to consolidate the security of their social class and the particular group to which they belonged. In the bugei the individual is not important. The budo, on the other hand, were developed by warriors and commoners alike, not for group cause, but as an means of individual expression, a measure or means to be used in pursuit of a spiritual goal, that of self-perfection (self-enlightenment). Here, in the budo, the individual is all-important.

Thus the fundamental difference between the bugei and the budo contrasts the purposes of "self-protection" (the "self" being the group) and "self-perfection" (the "self" actually being the individual). The bugei, are therefore, totally combatively oriented. They are concerned only with the achievement of combative effect. . . results on the battlefield. . .and place great value on "hit the target", or "defeat the enemy"; they are the monopoly of professional warriors. The budo are to a lesser degree combatively oriented, and, in some cases, not at all so. The budo do not hold that "hitting the target" and "defeating the enemy" are important. Instead they stress non-competition, substituting for it, the need to respect one and all, and, to tune one's fullest efforts to seeking for self-improvement.

(continued)

announcing...

MAI's martial culture tour '74

GENERAL INFORMATION

Time of Tour:
month of June 1974, dates to be announced

Period of Tour:
two weeks

Areas To Be Visited:
Malaysian states of Kedah (including the "isle of mystery", Langkawi Island); Penang; Perak; Selangor; Negeri Sembilan; and Malacca

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Martial Arts International will supervise a specially conducted tour of martial arts activities in peninsular Malaysia during mid-year 1974. It herewith extends an invitation to interested martial arts enthusiasts to participate in this event for the purpose of becoming familiar firsthand with one of the world's oldest areas of martial culture.

Tour members will experience a well-planned and highly interesting schedule of daily activity that brings them into contact with the leading experts of a wide range of combative arts that are rarely seen. Chinese *wu shu* (martial arts) such as *t'ai chi ch'uan, shaolin, pei-hao, tang-lang, pok khik, wu chu*, and other authentic systems will be witnessed; Malay *silat*, including trance systems, will also be seen; lesser-known arts such as Indian *selembam* and Siamese *chok-muay* round out the combative portions of this tour. Tour members will also visit established training centers for better-known martial arts and ways, and the spiritual and sport disciplines that stem from them: included here are Japanese judo, kendo, iai-do, aiki-do, karate-do, and jodo; Korean Tangsu-do and taekwondo. This is truly a cultural and social tour that makes for a better understanding between different peoples. In addition to what has already been mentioned tour members will visit Malay *kampung* (settlements) and come into contact with the hospitable Malay people as they go about their daily lives; here cultural facets of their life may be appreciated such as native dances, theater, sports, music, and arts & crafts. There will be visits to ancient landmarks of historical interest such as the city of Malacca that dates from the early 15th century; museums, Chinese and Indian temples will also be seen. Recreational opportunities include swimming and sun time on the famous tropical beaches of Penang, golf, badminton, hiking, shopping in oriental bazaars, and just brousing in the many splendid places that await the tourist in Malaysia.

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cleaning and maintenance of the katana

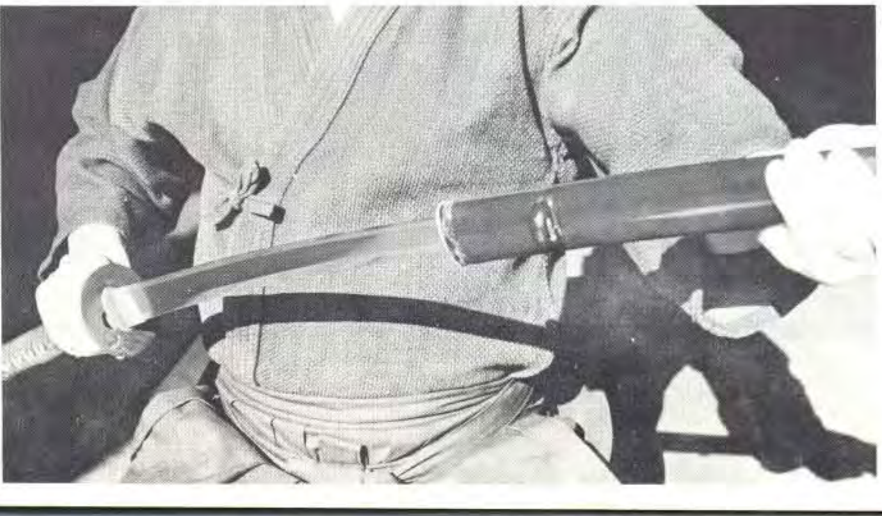
STAFF REPORT

Editor's Note: Over four hundred different ryu-gi, *or styles, of iai-jutsu and iai-do are extant. In order that a Japanese national standard could be created and made available to the Japanese public, swordsmen of the All-Japan Kendo Federation have designated seven representative techniques of iai-do as the basis for all Japanese swordsmen engaged in this discipline under the aegis of this Federation. These seven techniques are the component techniques of what is known as the Muso Shinden Ryu. It is this standard style of iai-do that is currently the basis for all evaluations of a swordsman's skill among members of the All-Japan Kendo Federation. It is probable that the Muso Shinden Ryu iai-do techniques will become the basis for international training in iai-do. All persons desirous of advancement in iai-do, regardless of any other style that they may be practicing, will find this series of instructions indispensable. The novice is advised to refer to Otake Risuke's article on the Japanese sword, found elsewhere in this issue, as a basis for gaining familiarity with the technical terms inevitably used by all exponents of iai-do. This first lesson is conducted by Kaminoda Tsunemori,* 7 dan kyoshi *of the All-Japan Kendo Federation.*

1

THAT one whole article of this new "how-to-do-it" series should be devoted to this title subject should readily suggest to the reader-exponent of iai-do that this is the point from which to begin his training. All dedicated exponents realize the value of proper care and cleaning of their *katana,* or sword, and never omit this important practice. What instruction follows herein is, of course, intended to be applied only to a real live sword blade (not a mock weapon) already in a reasonable and usable condition; though no damage will be done by using these procedures on a mock weapon.

It is not necessary to strip your katana down to its component parts in order to clean it. Begin by assuming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that your sword has been properly oiled and stored; you now wish to begin training. You must clean your sword before you can do so. The following procedure applies:

1. Sit in *seiza* with your sword at your right side; ready your cleaning kit and position it in front of you. Figure 1.

2. Grip the *tsuka* in your right hand and remove the sword from the *saya;* the withdrawal action should be made slowly and evenly, *ha* upward. Figure 2.

3. Retain the sword in your right hand. Place the saya on the floor in front of you, then pick up the piece of cleaning paper *(washi)* (from the kit) in your left hand. Wipe the blade with this paper. Use one-directional strokes made up the blade from a point just below the *tsuba* towards the *kissaki.* Figures 3 and 4. Never make a return action by wiping in the reverse direction (kissaki to tsuba), for it can be dangerous to your left hand. Wipe all the oil from the blade.

4. Return the sword to a sheathed position inside of its saya. Figure 5.

You may now commence training in iai-do.

After completing training you must once again clean your sword and oil it before storing it away. Do this before you do anything else, including taking a shower and getting into your normal clothes. The following procedure applies:

1. Sit in seiza as before and ready your cleaning kit. Figure 1.

2. Remove the sword from its saya as before. Figure 2.

3. Dust the entire blade thoroughly (its lateral surfaces and *mune)* with a light coating of powder applied from the *uchi-ko;* this is a special device which is filled with an oil-removing powder. Usually five taps of the device along each side surface of the blade and along the mune is

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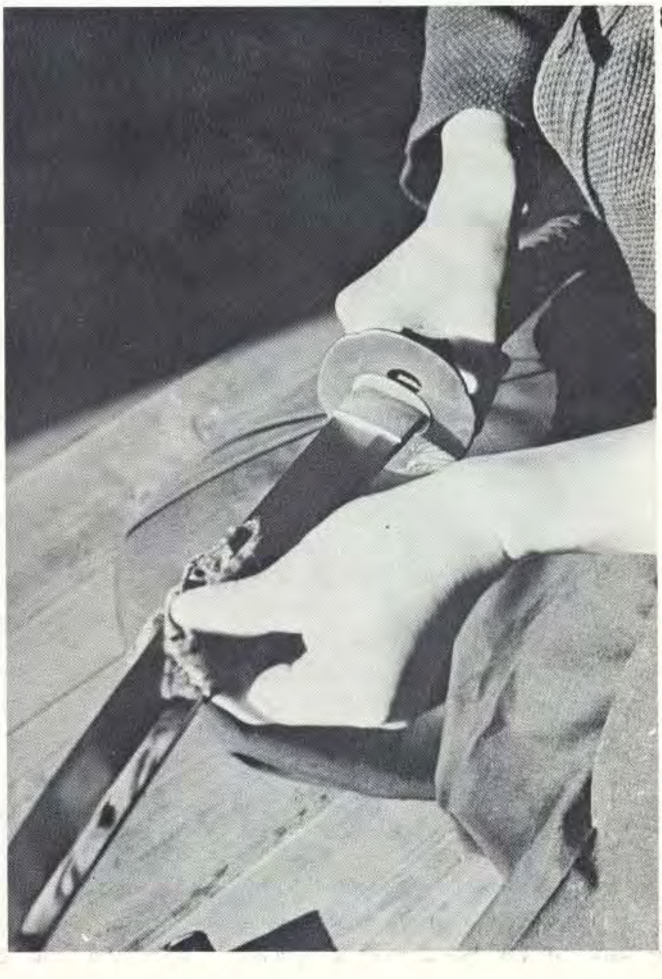

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enough. Figures 6 and 7. If you do not have this device, you may substitute a high-grade talcum powder that has been placed in a small cloth and bound up into a ball shape.

4. Wipe the powder from the blade with a clean and dry piece of special cleaning paper (washi), not the one you used to remove the excess oil from the blade before you began training. Wipe using the same one-directional strokes as explained before, using considerable pressure from the pinch-grip of your fingers that hold the paper on the blade. Figures 3 and 4. You may dust and remove the powder from the blade two or three times in this fashion, though once is enough under normal circumstances.

5. Immediately oil the entire surface of the blade with a special lightweight oil (heavyweight oil will clog the interior of your saya by promoting the gathering of dust). Do this by using a piece of special cleaning paper (washi) that has been liberally soaked in the oil. Once again use only the unidirectional stroking already described. Figures 8 and 9.

6. Tip your saya upside down into a vertical position and lightly tap the koiguchi on a wooden surface in order to remove all small pieces of wood which may have been removed from the interior by the action of the cutting edge of the blade. Figure 10.

7. Replace the blade in the saya. Figure 5.

Your sword may now be stored until the next practice.

Other things to remember in the care of your katana are also relevant. The excellence of the blade depends largely on maintaining its flawless polish. Never let anyone touch the blade indiscriminately; contact of the hands is, however, unavoidable in training. The salt and other ingredients on skin will promote rapid corrosion of the blade, and so as soon as possible after hand contact with the blade, you must clean it as described. If you do not use your sword on a regular basis it is best to clean and oil it at least once per month. Never try to polish the blade yourself. The use of metal polish, steel wool, emery or sandpaper on the blade or any of its mountings will most likely result in damage to the sword. When polishing and sharpening is required, it will have to be done by an expert professional; this requires that the blade be sent to Japan.

(continued)

JODO PRELIMINARIES

STAFF REPORT

MEET YOUR EXPERT TEACHERS

YONENO Kotero is currently a member of the Tokyo metropolitan police department where he serves as a teacher of combative arts. He is a *kenshi* (expert swordsman) and a teacher of the Shindo Muso Ryu who holds the rank of *menkyo* (equivalent of 7 and 8 *dan)* in jojutsu; 7 dan in kendo; 7 dan in jodo; and 7 dan in iai-do. He is also a *kyoshi* in these latter three disciplines.

Hiroi Tsuneji is also currently a member of the Tokyo metropolitan police department where he serves as a teacher of combative arts. He is a kenshi of the Shindo Muso Ryu, and a teacher of that martial tradition who holds the rank of menkyo in jojutsu; 7 dan in kendo; 7 dan in jodo; and 7 dan in iai-do; he holds the kyoshi in the latter three disciplines.

Editor's Note: A seventeenth-century classical martial art called jojutsu, *taught today in its* budo form, *is rapidly gaining popularity on an international basis.* Jodo, *as this discipline is called (and not to be confused with judo), stems from the teachings of the Shindo Muso Ryu. Beginning with this first issue of* Martial Arts International, *the reader will be able to follow a step-by-step training program for jodo. Expert skill in jodo begins with the practice of fundamentals of stick and sword handling. Begin your training, or further your jodo experience with two of the world's foremost experts to guide you.*

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USE OF THE JO

The most fundamental *kamae* (combative engagement posture) in jodo of the Shindo Muso Ryu is that called *tsune no kamae* (readiness posture). Figures 1 and 2 show the correct form; study this kamae carefully for every *renshusei* (trainee) is required to master it. Assume the tsune no kamae as follows: Stand with your heels together; toes pointing outward at about 45 degrees. The *jo* (stick) is held in the right hand just a bit ahead of its point of balance so that it hangs a bit tail-heavy; the jo points at a frontal enemy's solar plexus.

A second important kamae is the *honte no kamae* (normal handgrip posture). It is demonstrated in Figures 3 to 5. Assume the honte no kamae as follows: From tsune no kamae (shown in Figure 3), step forward with your right foot, and simultaneously move the jo forward by extending your right hand. Take hold of the jo at its extreme lower end with your left hand and slide your right hand back down the jo about ten inches. Figures 4 and 5. The jo must be held in a line extending from your mid-abdomen; the forward end of the jo (the dark-colored portion . . . here and throughout this series the jo used will be painted, one half being a dark color, the other half being a light color, so that the viewer may more easily identify the forward and rear ends of the stick) is positioned at approximately the level of your own mouth. Figures 6 to 8 show the method of going from tsune no kamae to honte no kamae as it would be seen by an enemy. Every renshusei must master the honte no kamae.

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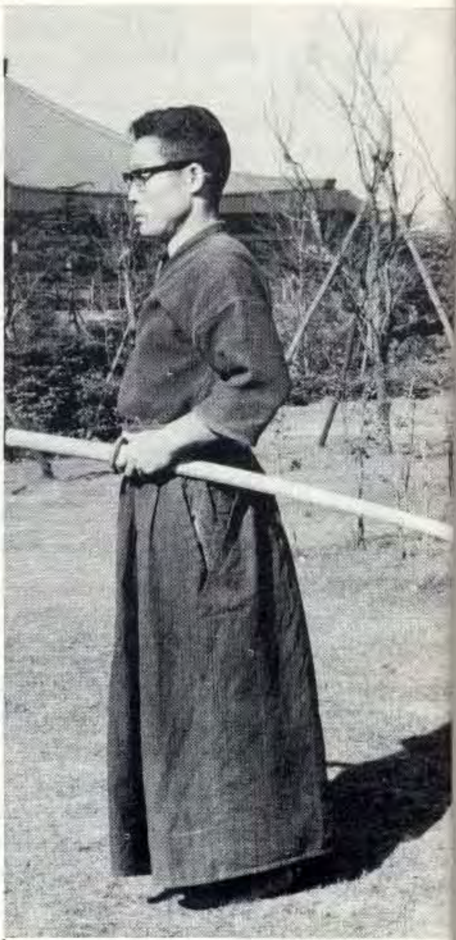

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PRELIMINARIES WITH THE BOKKEN (wooden sword)

Seigan no kamae is usu[illegible] by kenshi as being the mo[illegible] tal of all combative po[illegible] sword. It is also referred [illegible] *no kamae.* Both express[illegible] "middle level" positio[illegible] sword, but in jodo the [illegible] pression is preferable in[illegible] specifically implies pointing the sword in a threatening manner at the enemy's face. Assume this kamae as follows. Stand with the bokken in your left hand, that arm hanging naturally down alongside of your body. Grasp the bokken just under the *tsuba* (hand-guard), positioning the sword with its cutting edge (convex surface) upward. Figure 1. Bring the bokken to your left hip and place your left thumb on the upper edge of the tsuba; this posture is known as *teito no kamae* (a sword-in-sheath readiness posture). Figure 2. Commence the draw by gripping the *tsuka* (hilt) of the bokken with your right hand, the top of your wrist held saddle-like, and step forward with your right foot. Figure 3. Draw the bokken through your left hand, which remains at your left hip, as though you were drawing the blade from its *saya* (scabbard); draw the bokken along its longitudinal axis until the *kissaki* (tip or point) just leaves your left hand. Bring the bokken point over in front of you towards a frontal enemy so that the cutting edge faces downward. Figure 4. The bokken must be held in a line extending from your abdomen with the kissaki held at your chest level so that an extention of the longitudinal axis of the blade intersects with the enemy's facial area. Figures 5 to 8 show this action as it would be seen by an enemy.

Every renshusei must handle the bokken as though it were a live blade, razor sharp. Only when this attitude of mind is maintained will it be possible to make the draw from teito no kamae to seigan no kamae in a proper fashion.

THE JO AND THE BOKKEN IN PRELIMINARY KAMAE

In the realm of Japanese martial arts and ways the sword is commonly regarded as the most usual and dangerous weapon to be faced in combat. Most techniques of Shindo Muso Ryu Jodo, therefore, pit the stick against the sword. In training, where two partners engage each other, the training is known as *sotai renshu.* One is armed with the jo, the other with the bokken. The jo-bearing training partner is called *shi*; the other, armed with the bokken, is called *uchi-dachi.* The following preliminary actions are essential to any serious study of Shindo Muso Ryu Jodo.

Shi and uchi-dachi face each other about nine feet apart, making eye contact. Shi turns the point of his jo downward, and uchi-dachi holds the sword in his left hand. Figure 1. They exchange *rei* (salutations). Figure 2. Shi assumes tsune no kamae; uchi-dachi stands fast. Figure 3. Shi stands fast; uchi-dachi assumes teito no kamae. Figure 4. As uchi-dachi draws his bokken and assumes seigan no kamae, shi assumes right honte no kamae. Figure 5. In this combined action great care must be taken with the judgment of the *ma-ai* (combative engagement distance). Shi must not allow uchi-dachi to get too close to him; shi must adjust his position (moving forward or backward a bit) so that the tips of both weapons cross at about 3 inches from their ends.

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TRAINING COSTUME AND EQUIPMENT

KAMINODA T.

INTRODUCING YOUR INSTRUCTIONAL STAFF

IN order that this journal may ensure the high quality of technical essence in the instruction of kendo to follow, our staff has assembled what is currently one of the most experienced groups of active young kendoists in the world. Their kendo backgrounds speak for themselves. Additionally, these kendoists are supported by still other older and higher-ranked kendoists who are among the senior swordsmen in Japan. We are pleased to introduce to our readers:

Shimokoba Hitoshi:

A senior kendo teacher of the Tokyo metropolitan police department who holds 7 *dan kyoshi* as awarded by the All-Japan Kendo Federation.

Kaminoda Tsunemori:

A senior kendo teacher of the Tokyo metropolitan police department who holds 7 dan kyoshi as awarded by the All-Japan Kendo Federation.

Katayanagi Sosaku:

A senior kendo teacher of the Tokyo metropolitan police who holds 7 dan kyoshi as awarded by the All-Japan Kendo Federation.

Nakamura Takeshi:

A senior kendo teacher of the Tokyo metropolitan police who holds 7 dan *renshi* as awarded by the All-Japan Kendo Federation. Nakamura sensei was the 1971 All-Japan kendo champion and a member of Japan's world championship kendo team in 1971 and 1973.

Chiba Masashi:

A senior kendo instructor of the Tokyo Police who holds 6 dan renshi as awarded by the All-Japan Kendo Federation. Chiba sensei was the All-Japan kendo champion in 1966, 1969, and is the current 1973-74 champion. He was also a member of Japan's world championship kendo team in 1971 and 1973.

Editor's Note: Martial Arts International *brings its readers an extended series on the Japanese martial way* (budo) *of* kendo. *Kendo, as it is practiced today in Japan, is a 20th-century development, a spiritual discipline with sport outlets that boasts a popularity unequalled by any other budo in Japan. The kendo discussions and training methods shown in this series are those of the current national Japanese standard form that now serves as the basis of the International Kendo Federation's technical operation. Whether you are already an expert kendoist or just beginning your study and training the material presented in this series will be a valuable supplementary source of technical information to you. Regular study made on the basis of this series will aid you to standardize your training methods.*

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COSTUME

The training costume used in kendo is a durable one; most adult trainees prefer the deep blue-black color, which is standard. The whole costume is called a *keikogi.* It consists of two main parts; the jacket, or *keiko-i* (sometimes called *joi* or *uwagi),* and the traditional bottom part, the skirt-like trousers *(hakama).* It is this costume which best serves to give the trainee a feeling of unrestricted movement; it is costly, but will last for many years.

The jacket is put on first, left lapel over the right, and tied at the chest with the cords provided for that purpose; a simple bow or knot will suffice. No belt *(obi)* need be worn around the jacket. The hakama is put on next. Step into the hakama like a pair of trousers. Draw the front portion up to your waist and run the cloth bands attached to it around your body (somewhat snugly) and bring them to the rear where they must be tied in a bow. Figures 1 to 4. Now take the cloth bands attached to the stiff back-section *(koshiate)* and bring them to the front; tie them in front with a simple knot. Figures 5 and 6.

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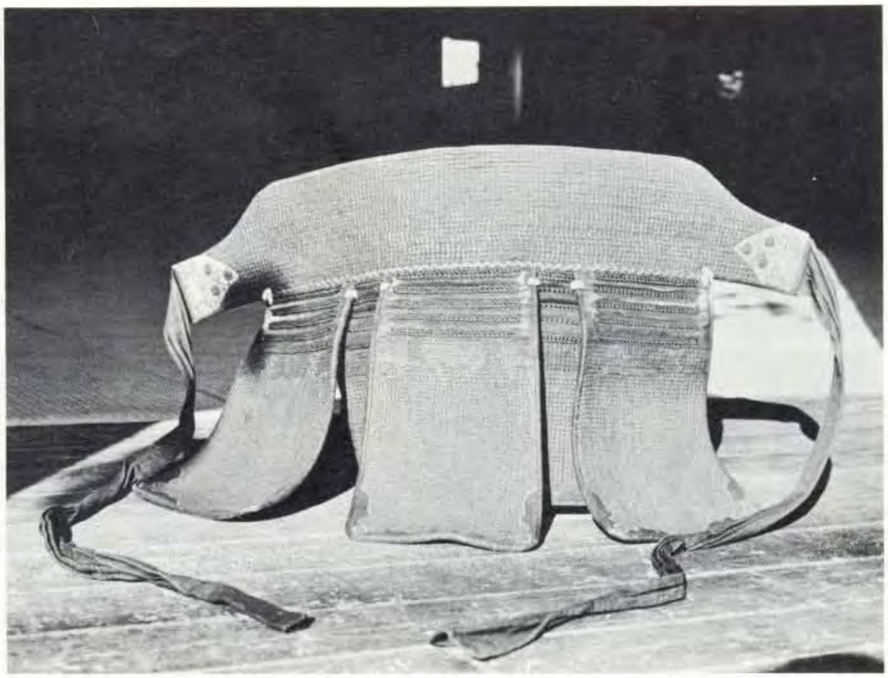
EQUIPMENT



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The protective equipment and weapons used for kendo training are collectively known as *ken dogu.* An examination of the dogu will reveal its characteristic lightweight but sturdy construction.

The *tare,* or loin-groin protector, is made of heavy cotton material, several layers thick, to give ample protection to the wearer. The kendoist should learn to distinguish its frontal surface, which is worn outwardly, from its inner or back surface which lies next to the body; one clue to this is the position of the central flap as shown in Figure 1.

The *do,* or trunk armor, is made of strips of bamboo and lacquered heavy hide (or plastic) and is the main protection for the midbody regions. On the front of the do will be found a special mark or insignia placed in the upper left-hand corner of the central body portion (this is the *mon,* or family crest of the owner). Figure 2. An examination of the reverse face of the do (the part worn next to the body) reveals the vertical arrangement of the bamboo strips. Notice the four *himo,* or cords, used for tying the do to the body. Figure 3.

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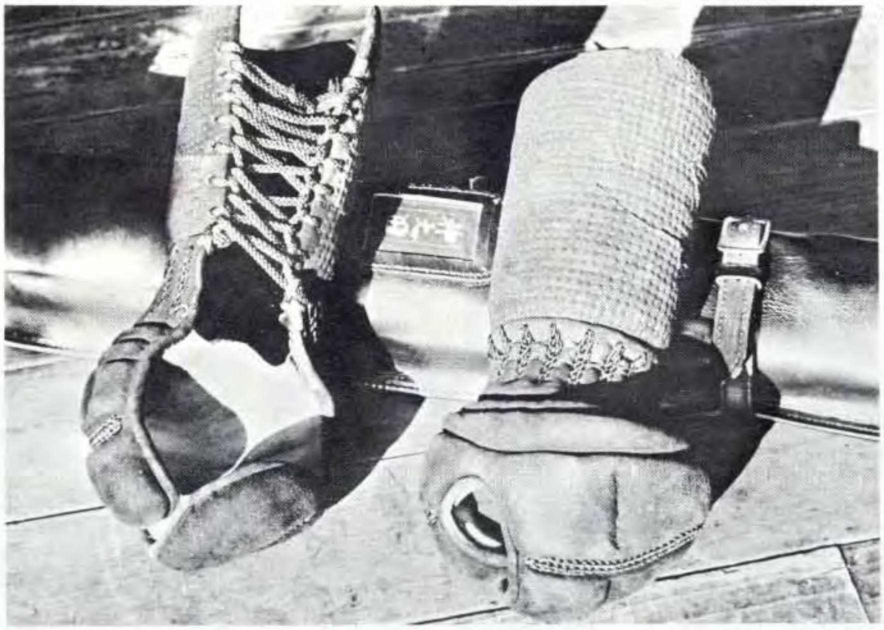

Figure 4 shows the *men,* or head armor, a helmet-like piece of equipment. It is made from heavy cotton material in which is set a heavy steel face-protector grid. The men protects the face, throat, sides of the head, and substantially the shoulder regions; only the extreme back of the head is exposed when the men is worn. Figures 4 and 5. Notice the *men himo,* or cords attached to this piece of equipment; they are used to bind it to the head.

The *kote,* or hand-forearm armor, are a mit-type of protective gear, worn on each hand. They are made of heavy cotton material and flexible thin hide to provide some protection to the hands and forearms. Figure 6.

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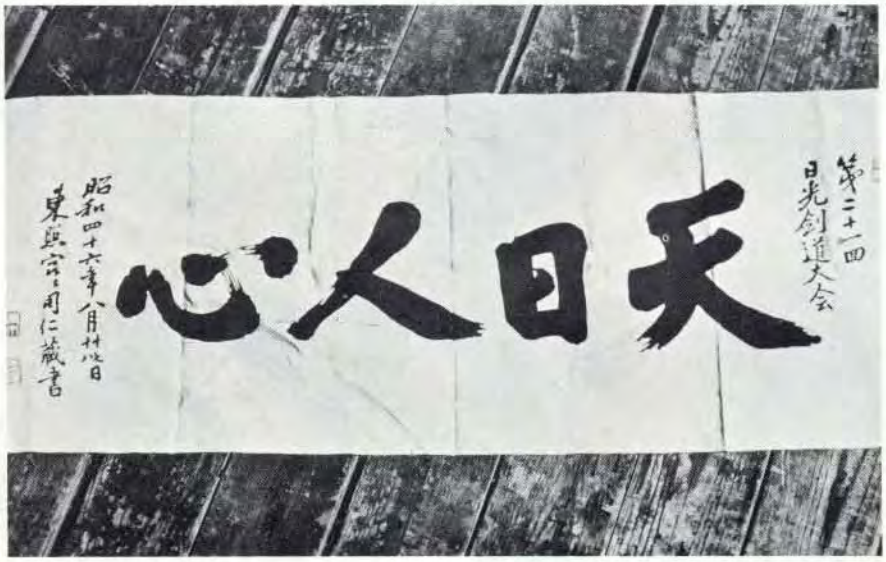

Another piece of necessary equipment (not always considered part of the ken dogu) is the *hachimaki,* a head cloth worn to afford a cushion effect to the head under the men. Any piece of cloth can be used, but most kendoists favor some kind of calligraphy or sketch with philosophical meaning. Figure. 7. Its more practical purpose is to act as a sweatband.

The basic training weapon in kendo is the *shinai,* a lightweight instrument made of four sections of bamboo. These are fitted together and held in position by special leather pieces and a cord (the terms of which are not important at this time). The shinai is fitted with a *tsuba,* or handguard made of plastic or heavy hide; the tsuba is held in place by a rubber washer *(tsuba dome).* Figure 8.

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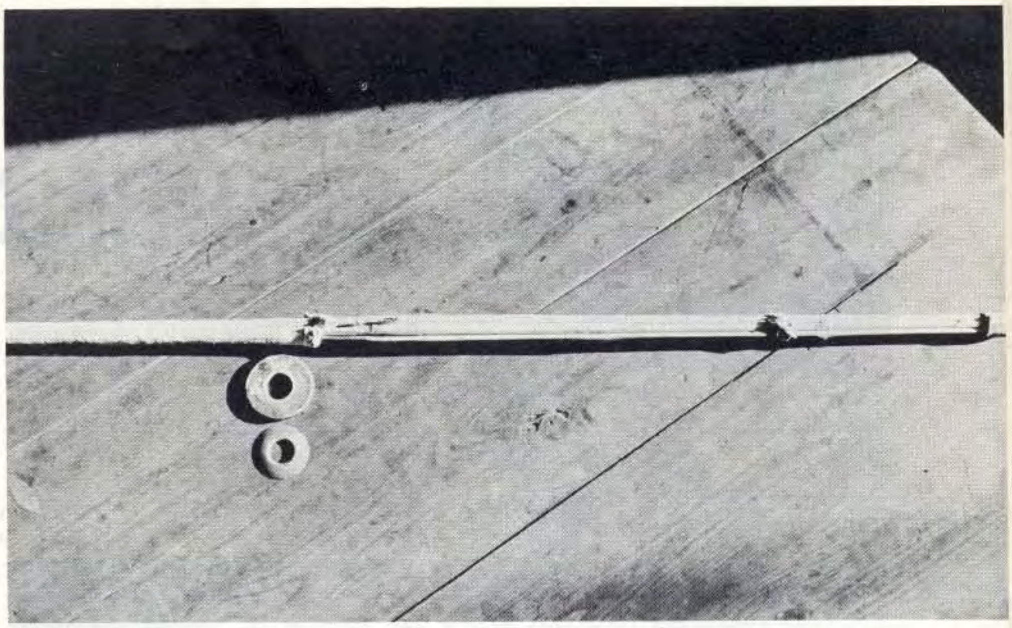

When transporting your ken dogu it is customary to carry the shinai, with its tsuba and tsuba dome detached, in a case made for the purpose; there are many types of these cases as shown in Figure 9. The other components of the dogu are placed in a heavy canvas bag. The cased shinai and this bag are carried together by slipping the shinai through the drawn cords of the bag. Figure 10.

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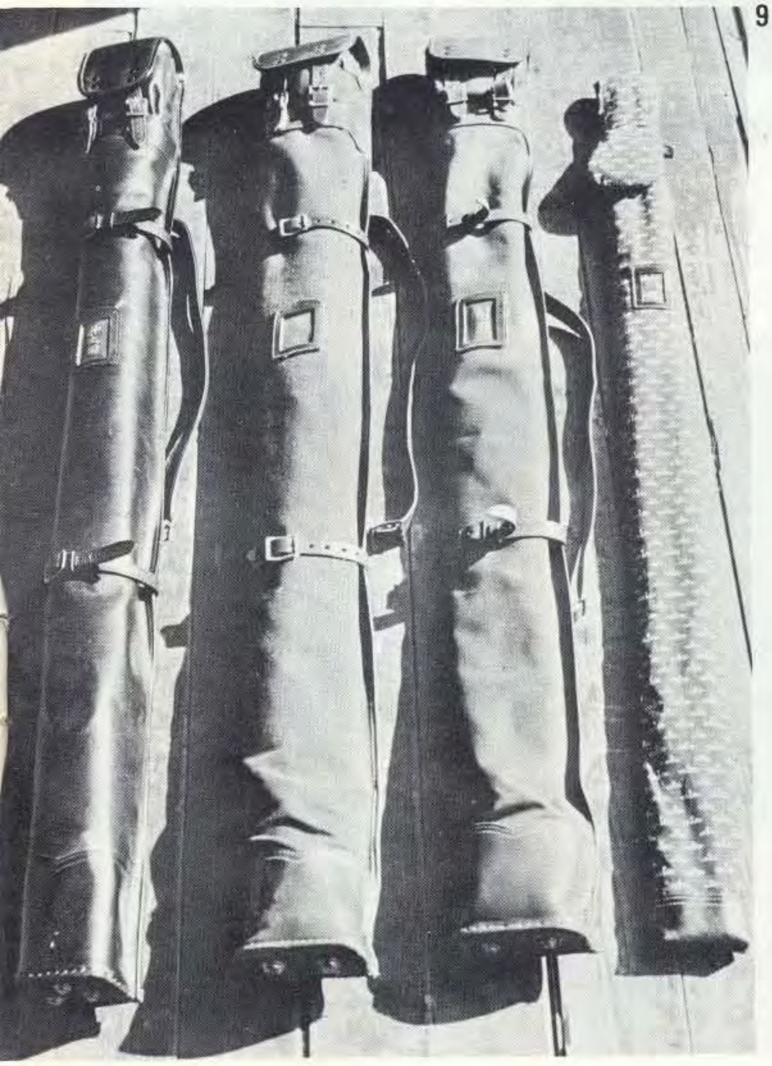

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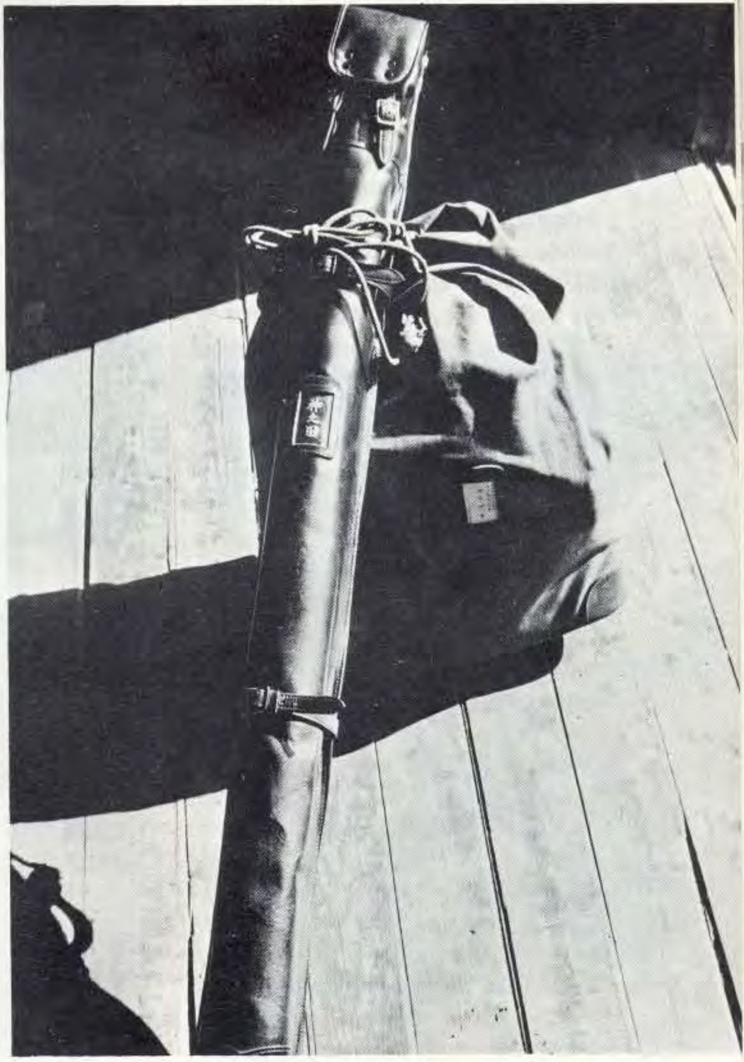

KATATE MOCHI SHIHONAGE (ichi)

SHIODA GOZO

defender: Shioda Gozo
attacker: Ogawa Shidoin

Editor's Note: Though there are some persons who claim that there is only one aiki-do, *that of Ueshiba Morihei, over thirty distinct and independent styles exist. Such is the natural consequence of the process of human expression that causes proliferation and, as such, characterizes the Japanese martial arts* (bugei) *and martial ways* (budo) *scene. To ignore this fact is to be unrealistic and to bring one's own learning and progress in training to a standstill. We begin our inaugural year with a series of the techniques in the Yoshinkan style of aiki-do, one of the leading world styles that had its origin in the teachings of Ueshiba Morihei; but which has also taken on special characteristics that give it its distinctive sense of individuality and form. Shioda Gozo, master-teacher and founder of the Yoshinkan, is our guest instructor.* Martial Arts International *believes that all exponents of aiki-do, no matter their loyalty to a specific style, will find this series interesting and informative, a basis for making a comparative study in the almost infinite variety of ways of performing what are basically similar techniques. Throughout this series it will be evident that the Yoshinkan style makes good use of* atemi, *or techniques of assaulting vital anatomical weaknesses, and, in this respect, stands close to the original combative reality of the ancestral form of all aiki-do, the Daito Ryu* aiki-jujutsu; *no truly effective form of empty-hand combat can omit the use of atemi.*

Situation: An attacker has seized my left wrist in his right hand; he grips with his thumb uppermost. Figure 1.

Response: I meet his attack in right *ai-hanmi* (both attacker and defender in a half front-facing posture with the same feet advanced); I spread the fingers of both hands to concentrate my strength in them. It is essential to retaliate just as the attacker takes his grip. I do this by moving a bit forward,

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stepping my right foot, toes turned outward to my right, to a position in front of him but a bit to his left-front corner; at the same time, and without trying to remove his grip, I deliver a back-fist *(ura-ken)* blow to his head or facial areas with my right hand (my training partner has blocked the blow with his left hand for safety). Figures 1 and 2. The details of the blow can be better seen in Figure 3.

Immediately after the blow I grasp the attacker's right arm near his wrist with my right hand (atop his wrist). At the same instant I take a deep step to my right-front corner (toward the left-rear corner of the attacker) with my advanced right foot. During this step my captured left hand rotates a bit inward (screw that hand inward toward the thumb) as I drive it in a circular arc forward and upward; my right hand fixes the attacker's right-hand grip onto my left wrist by a pull-ing action made in toward my own body with the strength of the pull concentrated in the little finger. My step forward and my arm actions carry the attacker's right arm to my front and raise it; I bring the under-surface of his upper arm over my outer left shoulder. This action unbalances the attacker and pivots him into a new direction, the one which I am facing because of the pain in his wrist and the fact that he is, at this point, unable to release his grip on my left wrist. Figure 4. Notice the details of my hand positions in Figure 5.

I further unbalance him and bring punishment against his right arm at both the elbow and wrist by stepping deeply forward with my retreated left leg directly across his body in the direction he is facing; I simultaneously carry his arm (held over my shoulder) forward with me and stretch his arm so as to pull him even more to my front. (he is now about 180 degrees around to the left of his original position when he attacked). Figure 6. Though he is unable to do anything at this point to release himself from his painful predicament, it is essential that I continue my counterattack and bring him to a more favorable position for

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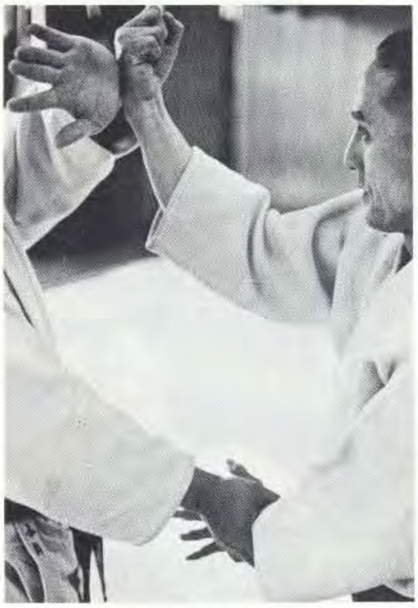

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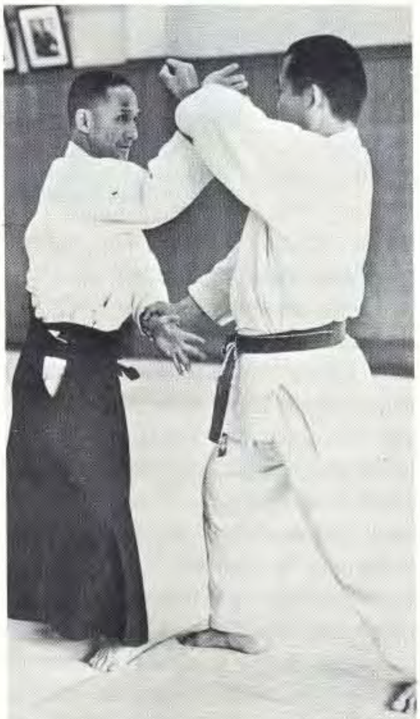

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submission. I do this by pivoting in place, 180 degrees to my right; during this pivot I carry his right arm over my head. Figure 7. This pivot breaks his balance backwards. His arm is now painfully twisted as shown in Figure 8. Study the details of my gripping actions in that photo and especially notice that my action brings his wrist below the level of both of our shoulders.

From the position shown in Figure 7 I drop my attacker backward to the mat by stepping forward with my right foot in *tsugi-ashi* (right foot-left foot in a sliding step); this step must be a deep one which brings me onto my left knee alongside of him as he hits the mat. During this action my hands lever his right arm forward and down in a circular arc. Figure 9. As he hits the mat I raise my left hand (held open) and I am in a position to deliver a blow with the knife-edge of that hand *(shuto-uchi)*. Figure 10. It is important to control the attacker in his recumbent position on the mat. Study the details of the grip as shown in Figure 8 and use that method to immobilize him by bringing the back of his flexed hand onto the mat.

A DECEPTIVE ENTRY INTO KUZURE KAMISHIHOGATAME

OKANO ISAO

Editor's Note: Martial Arts International *is happy to introduce Okano Isao as the guest instructor for this "how to do it" section on Judo. This former World and Olympic Middleweight Judo Champion, known for his fighting spirit, was also twice the Japanese National Judo Champion. Mr. Okano is truly one of the most dynamic and effective contest judoist ever to step on the mat. Mr. Okano attributes much of his success in the judo contest to his great strength, flexibility, and stamina as developed by systematic weight training. In current life, Mr. Okano, retired from the contest scene, is actively engaged in coaching and training young Japanese and foreign judo hopefuls. A little known fact about this humble gentleman is that he is also a skilful kendoist.*

THE basic methods of immobilization are the *osaekomi waza.* No judoist can be effective without mastery of the mechanics of these techniques. But the truly expert contest man must never be content with his ability to secure osaekomi from direct approaches. He should also strive to secure each osaekomi from a position that appears to the opponent to deny access to such a technique. For example, in Figure 1, I am behind my opponent, holding both of his lapels from under his arms and in control of his body with my feet. He is struggling to avoid what he thinks must *without exception* be my attempt to choke him in *hadakajime, okurierijime,* or *katahajime* style. His mind is thus set on an "all out" defense against such an attack and he uses his arms and hands to guard his upper lapels and neck. A strong, experienced opponent will be difficult to subdue by choking methods, so I will exploit this situation, taking advantage of his mental set, by deliberately avoiding *shime waza* and taking instead kuzure kamishihogatame.

First I thrust his body downward by pushing him with both of my feet (against his upper-outer thighs); to reinforce this action I lay back a bit with my upper body and thrust my midsection forward into his back. Figure 2. Then I quickly sit forward and bring the front of my body into tight contact with his back; at the same time I push the left side of my head forcefully against the right side of his head. The pressure from my head must force his head to the left as far as possible (strong neck muscles are needed to accomplish this). Figures 3 and 4. My feet continue to control his body.

My opponent realizes that the right side of his neck is open to the threat of a shime waza, and, therefore, raises his right arm in defense. I seize this opportunity to release my right hand from his lapel, withdraw it from under his right arm, and thread it over his right arm, palm outward to my right. Figure 5. This is a critical movement. I must successfully pass my right arm as shown in Figures 6 to 8; it must be made quickly and with accuracy. Instantly thereafter, I wind my right arm downward, and tuck it under the crook of my right knee; this action must trap my opponent's right arm between my right arm and leg. Figure 9.

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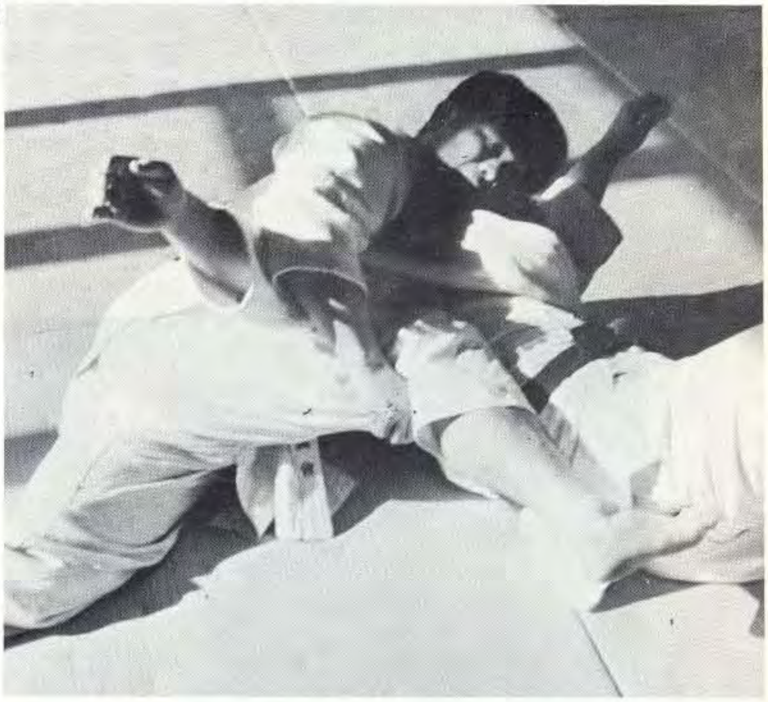

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This achieved, I grasp my right trouser leg with my right hand to anchor the hand position. All the while I never relax the pressure of my head against the opponent's head.

Next I swing my opponent's body to the left and a bit to the rear; I slip my left leg under his body and bring it out behind me. Figures 10 to 12. From here it is a simple matter of taking the kuzure kamishihogatame which I assume you are already familiar with, and can do. Figure 13.

A MAE-GERI COUNTER

YADA HAJIME

Editor's Note: The proliferation of Japanese karate-do *has truly been tremendous. Over 100 styles are extant. A good many of them stem directly from Okinawan origins.* Martial Arts International *will bring the reader a great variety of these styles by describing their respective techniques. Beginning with this first issue Yada Hajime of the Kenyu Ryu is our guest instructor. The Kenyu Ryu was founded principally by Tomoyori Ryusei in the Taisho era (1912–26); its headquarters is in Osaka. Mr. Yada is the* shihan *(master-teacher) of the Kanto area; a former Tenri University competitive technician, Mr. Yada presents some interesting and effective contest methods, but always brings them within the context of self-defense. Suzuki Eikichi, an exponent of Kenyu Ryu, assists Mr. Yada.*

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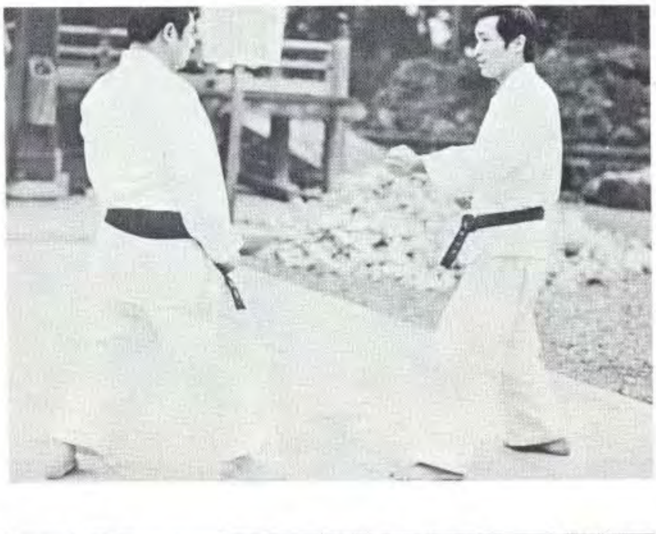

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defender: Yada Hajime
attacker: Suzuki Eikichi

ALL exponents of karate-do learn to deal with a *mae-geri* (front snap-kick) in a variety of different ways. Some of these methods involve the use of resistive force such as *uke,* or blocking, with the arms, hands, or legs; other methods are less resistive, and rely principally on warding off the force of the kick by *nagashi uke,* or parrying action of the arms, hands, or legs. In the karate-do of the Kenyu Ryu we make use of a subtle kind of nagashi uke, one which only the fastest reactions permit. It is my object to discuss this method in connection with a counter to mae-geri in this article.

My opponent is standing in a left stance, left arm forward, that hand held as a fist; his right fist is held at his hip. He is carefully adjusting the *ma-ai* (combative engagement distance) in order to deliver a front snap-kick with his trailing right leg. I meet his advance in a right stance, but keep both my arms close to my body, hands relaxed. Figure 1.

As my opponent raises his right leg to deliver the kick, I extend my right arm toward him and bring my left arm up so that the hand centers on my midsection; both hands are held as tight fists. Figure 2. At the kick I keep both feet in place, and drive my left arm forward and down in a punching action; my fist is aimed so that the inside of my opponent's kicking leg just brushes upward alongside the outside of my left arm. Figure 3 and 4. Study this action as seen from the reverse side, Figure 5, paying attention to how I withdraw my right arm. As the opponent's kick is parried to my left, I scoop up his kicking leg with my left hand or arm, then lift his leg high enough to throw him backwards to the ground. Figure 6.

Should the opponent be quick enough to add a punching action to his kicking attack, I can also counter that punch by the use of a simple shoulder check. Study that application in which my opponent uses a right thrust-punch to my face just after I have parried his kick; see Figures 7 and 8. Properly done, the shoulder check will render his thrust-punch harmless.

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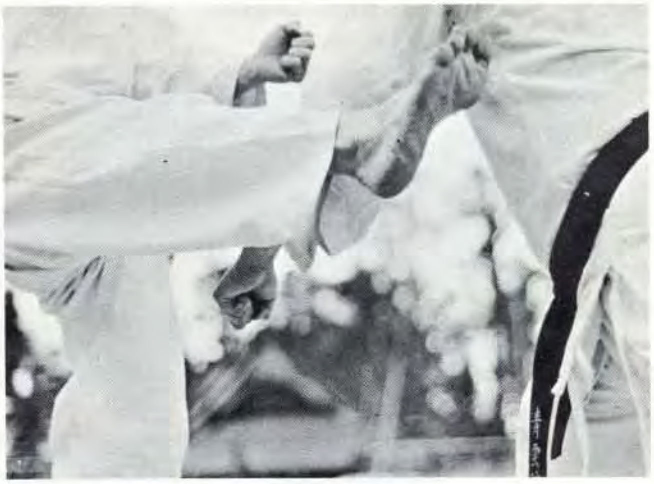

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SILAT

DEFENSE AGAINST THE LUNGE-PUNCH

SITI KALSOM

Editor's Note: For the next several issues Martial Arts International *is pleased to present instruction in the Malaysian art of self-defense. The system popularly known as Silat Seni Gayung will be featured. The basic training methods of this form of self-defense include a substantial amount of time spent by all trainees on the study of unarmed methods of combat. Our guest instructress, Siti Kalsom, is the daughter of the founder of Silat Seni Gayung, Datuk Meor Abdul Rahman bin Uda Hashim, DPCM, Perak. Miss Kalsom is the most skilful and highest-ranked woman exponent in this system; she holds the third grade of black belt.*

MY assailant (facing camera) attacks me with a lunge-punch, using his right fist. I brush-block his punching arm to my right side, using an open hand (palm) action of my left hand. Figure 1. Instantly, I slide my trailing foot forward, shifting my weight onto that leg, and then I deliver a powerful thrust-kick with the heel of my left foot into the ribs of the attacker; the step forward with my right foot must bring the kick into effective range. Figure 2.

But my kick may not strike its intended target, for an alert assailant can neutralize it (by evasion, blocking, or parrying actions). I must, therefore, be prepared to counterattack. One possibility is as follows. After the kick I can step my left leg down to my right-front corner, shift my weight onto that leg, and pivot my body around to the left (on the left foot) to come into the position shown in Figure 3. Then, if the attacker has not yet withdrawn his right arm, I can try to catch the inner side of his attacking right arm, near the wrist, in my left hand (thumb down). Figure 3. (if the attacker has withdrawn his right arm the defender may continue with a rear or side-thrust kick, or use the right fist or elbow to deliver a blow to a weak point). Quickly I take a deep step backward with my right foot, and jerk the assailant's attacking right arm downward in the direction of my backward step; I use my right arm to aid that action by delivering a blow (using the knife-edge of my hand, bottom fist, or the outer portion of my forearm) on the top-back part of the assailant's right arm; my right hand is also placed on the attacker's captured right arm, above the elbow, and is used to pull the arm. Figure 4.

The sudden fall produced by this tactic can be severe. Usually the attacker is pitched forward onto his face or head. Great care must be taken in training so as to avoid injuries. Figure 5 shows yet another view of the final action in which I have jerked the attacker completely off the ground.

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P'NG CHYE KHIM

DEFENSE AGAINST THE THRUST-PUNCH

defender: P'ng Chye Khim
attacker: Yeoh Chooi Thean

Situation: I, the defender, am in the Shaolin posture of salutation as the attacker delivers a thrust-punch to my face. Figure 1.

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Response: At the punch I step my left foot a deep step to my rear, and at the same time, deflect the incoming punch downward with the open palm of my left hand as is brought atop the attacker's right fist near his wrist from outside that arm; I lower my right hand. The combined step and deflecting action breaks the focus of the assailant's thrust-punch, and I ready my counterattack by bringing my right hand, held as a loose fist, palm up, to a position at my right hip. Figures 2 and 3.

I keep my left palm in covering position atop the attacker's right fist as I shift my weight forward onto my advanced right leg, and then I drive my right hand, held palm open and facing forward, at the throat of the attacker. Figure 4. Using the thumb and forefinger as a fork, I jab against the throat of the attacker; this action turns my body slightly to the left to further break the focus of the attacker's punch. Figure 5.

Immediately I shift my weight onto my rear left leg and step my right foot forward, deeply between the attacker's feet. Using the force of that stepping action, I lunge well forward onto my advanced right foot and shove upward with my right hand against the throat of the assailant to hurl him backward. Figures 6 to 8. *Warning:* The combined force of the forward step, the right-hand jab, and the backward shove can be extremely dangerous to the receiver.

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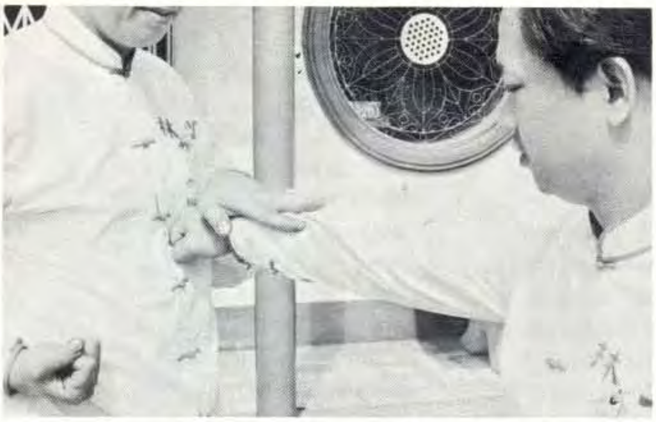

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Keypoints: Study carefully the details shown in the closeup Figures 9 to 12. Pay particular attention to the jab action of my right hand. Notice the screwing action of that open hand, the use of the thumb and forefinger as a fork, and the target area. Also study the stepping action of my right foot as it is timed to be used to develop enough force with which to hurl the assailant backward. Figures 13 to 15.

P. Krieger
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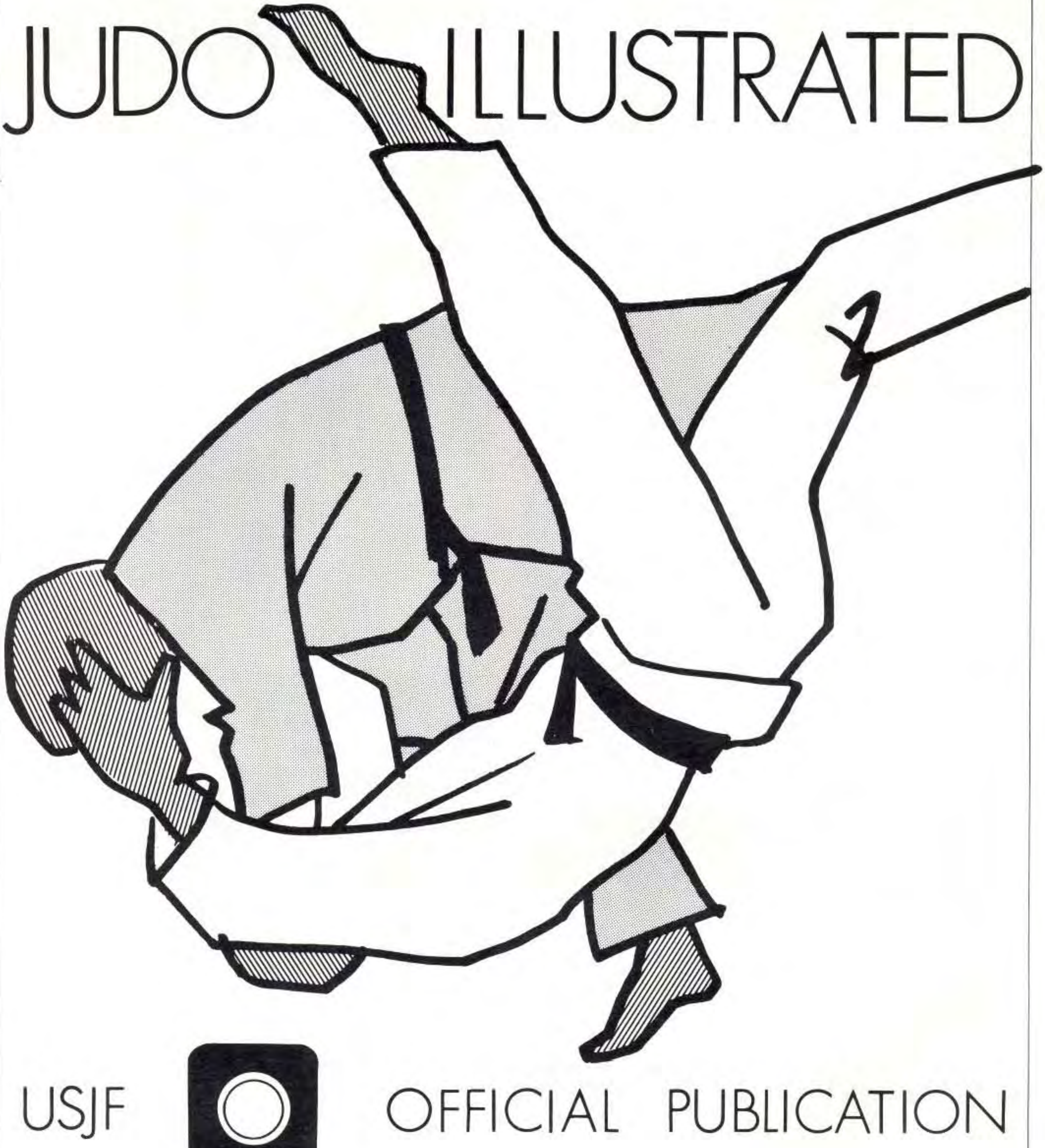
YYAAAAAA!
3
GEE!
4
5
YAA!
6

JUDO ILLUSTRATED



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SHAOLIN IN MALAYSIA TODAY

KHOO KAY CHEE

SHAOLIN (also written and pronounced Sao Lim) originated in southern China during the T'ang dynasty (A.D. 618-907). It is one of the many different kinds of Chinese *wu shu*, or "martial arts." Today on mainland China the precise whereabouts of most Shaolin experts is not well known, and, the Shaolin temples that remain are, at best, inactive landmarks of the tumultuous past.

But experts of Shaolin have found their separate ways to areas that lay outside of China. In Southeast Asia there are a number of legitimate centers that carry on the Shaolin traditions. Insofar as Malaysia is concerned the transfer of Shaolin teachings must be credited to a monk named Koe Chum, who, in 1955, came to Penang. In the following year Koe Chum established a Shaolin headquarters here. After the demise of Koe Chum, P'ng Chye Khim, a local Penang Chinese physician and shopkeeper assumed the leadership for Shaolin teachings in Malaysia.

P'ng Chye Khim is a recognized *sie foo* (instructor) of Shaolin methods. He is a polite, mild-mannered man whose dedication to the art is admirable. He is an excellent technician, especially skilful with the *chien*, or long, double-edged sword. P'ng Chye Khim considers the teaching of Shaolin today to be more a form of exercise than a method of combat; but this is not to say that the modern form of Shaolin is without practical essence. Rather the emphasis is today placed on molding personal character and bringing all exponents into wholesome roles for society. The exponent of Shaolin in Malaysia is expected to refrain from misusing his skills, and to avoid use of them even when challenged. "The

P'ng Chye Khim, master-teacher of Shaolin in Penang, is MAI's guest instructor for Chinese *wu shu* techniques.

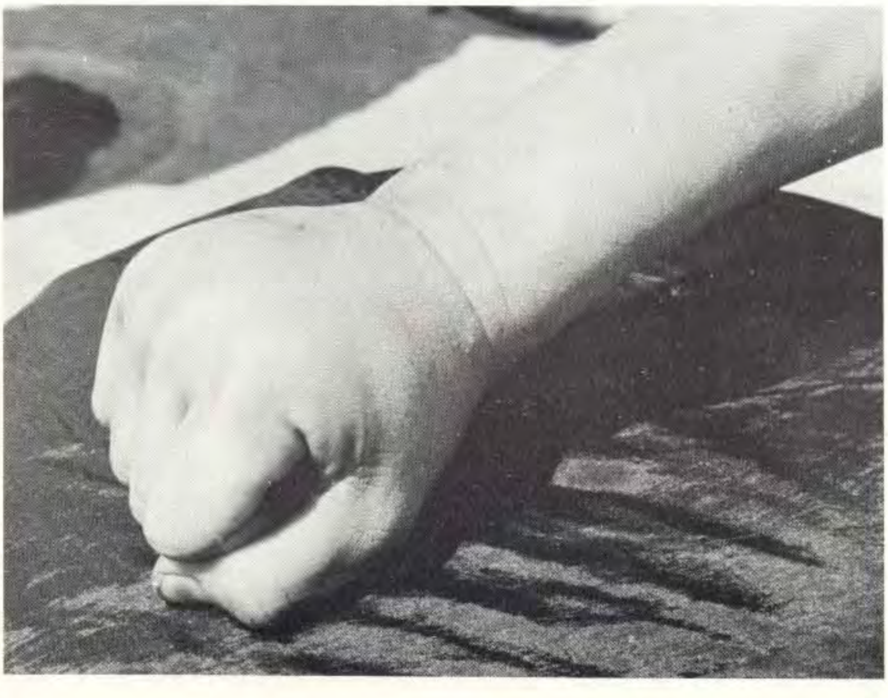
original Shaolin teachings were concerned with well over one hundred kinds of punching, kicking, blocking, dodging, and other tactics", says P'ng Chye Khim, "but today the art has only about forty methods, and, consequently, its exponents are not as technically well-versed as were its original exponents." Nor does P'ng Chye Khim see today's standards of technical skill as equal to what was once the pride of Shaolin exponents.

Modern Shaolin, at least in Malaysia, differs from the original kind in yet another fashion. Shaolin in Malaysia opens its doors to all candidates for membership, providing the applicants are of sound moral character. Once accepted as a trainee the new member is given thorough instruction on basic movements. He aims at the development of *ch'i*, a word which can, for the purposes of this short article, be translated in oversimplified form as "internal power." Ch'i protects the possessor from external forces such as might be applied by an aggressor. Heavy attacks to the body of the well-trained Shaolin adept can be withstood without the fear of developing internal injuries.

The *chien*, essentially a thrusting weapon, used in a lunging action by the masterful hand of P'ng Chye Khim.

To become an expert the Shaolin trainee undergoes severe exercises that involve him with hardening and toughening his body. He learns to slap, beat, and to strike hard surfaces such as are afforded by stones, slabs of granite, sandbags, and bags filled with rounded pebbles. "But the final goal of expertise", says P'ng Chye Khim, "can only be developed through meditation. Meditation develops the senses and disciplines the will-power." A fully-trained expert takes ten years to condition himself, and his most famous weapon is the so-called "iron-palm." A Shaolin-trained expert can use his open hand and forearm in a chopping or slapping fashion so as to be capable of inflicting serious injury on a lesser trained man. In a recent Chinese pugilistic tournament (November 1972) one of P'ng Chye Khim's Shaolin-trained experts broke the arm of his attacker by applying a blocking action with his forearm. In training there is unavoidable physical contact, and so P'ng Chye Khim stresses the need for use of specially prepared medicines. Medicines ease the swellings caused by blows sustained during training, and thus help to prevent complications and deformation of the body. Even a specially brewed medicinal tea is served to all trainees after each training session; this tea helps to prevent congestion such as arises from streneous physical exertion.

Nightly training sessions at the Penang Shaolin headquarters in Muntri Street attract hundreds of trainees. With such a popular response it is certain that the future of Shaolin here is a good one.



A close-up of the shaolin-trained "iron palm" of P'ng Chye Khim.

THE INFLUENCE OF INDIAN CULTURE ON BALINESE WEAPONS

DONN F. DRAEGER

Editor's Note: The combative valor of the Balinese people has been an extremely important force in shaping the culture of Balinese society. This ardor is manifest in the thousands of images that are scattered throughout this tropical island. The author, MAI's Technical Director, has made an in-depth study of Balinese images. In this short article he points out some unusual combative significances that are found in certain sculptured stone panels of Bali.

1

THOUGH the influence of Indian culture on the Balinese people is an established fact we are able to make some specific additions to our knowledge of this historical process. To do so we can turn to a study of the weapons which appear in Balinese art forms. I have selected three panels of the many bas-reliefs which are found on Bali to illustrate this discussion.

In Figure 1, even if we restrict our evaluation of the figure to the weapon shown there, we have positive evidence of Indian influence on the design of that weapon. This weapon is a broad-bladed, single-edged cleaver type of knife. It is greatly similar to the weapon known as the *wedung* which is found on Java. The latter type of weapon is said to have been carried by a warrior-leader named Wedeno. This type of weapon is still in use today among the Hindu elements of racial stock who inhabit the rugged and mysterious Tengger Mountain regions of East Java. Some influence of a southern Indian, possibly Dravidian, aboriginal weapon pattern can be recognized in the subject weapon; specifically, this heavy-duty cleaver type of weapon bears a resemblance to the *ayda katti* of Malabar.

2

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The weapon shown in Figure 2 is a *karman* type of bow such as was in use at the time of the Mogul emperor Akbar Jellaladin Mohammed (1542-1605). The arrow shown held in the left hand of the figure depicted in Figure 3 is difficult to evaluate in terms of origin. But we observe its single barb, or half-head point. It is also likely that this arrow stems from the time of Akbar.

It is the physical characteristic common to the postures assumed by the figures shown in these panels that further attracts our eye. This is the hand-sign formation of the right hands of these figures. We have without a doubt a *mudra,* those contortions of the hands which are common to Hindu-influenced Buddhism and the art forms that illustrate that religion. What is shown is an approximation of the so-called "anger fist" *(funnu ken-in* in Japanese), one of the supplementary hand signs *(shu-in* in Japanese) to the Four Types of Fist *(shishu-ken* in Japanese); the total of six kinds of fist may be called the "Six Fists." The actual mudra of the "anger fist" is made by closing the mid and ring fingers over the thumb, and extending the index and little fingers erect, but slightly curved. The hand formations shown by the figures in these three panels are less strict; the mid and ring fingers do not actually close over the thumb. Furthermore, the mudra shown by the figures in these panels bear some resemblance to those used in the dance-drama of Kerala, namely the formations called *mrigasirsa* and *mukura.* Whatever the specific classification of the mudra shown in the panels they are serving the combative purpose of "energy accumulators" by which the users concentrate their energy.

sword furniture

OTAKE RISUKE

SWORD furniture may be called mountings. They consist of all the fittings of the sword exclusive of the blade. Many of these component parts of the sword were artistically made and are today considered treasures by swordsmen and collectors interested in the Japanese sword.

One such a maker of mountings was Kihosai, or otherwise known by the name of Hamano Shozui, who lived in the Edo era (1600–1868). At the age of sixty-six Kihosai designed and made the mountings which are featured in this article. They are artfully made pieces, but sturdy, and served a practical purpose.

In the photograph and to the left will be seen a pair of matching *menuki,* the small ornaments which are placed on either side of the *tsuka* of a Japanese sword. As decorative as menuki sometimes are, they served to strengthen the grip of the swordsman. These menuki by Kihosai are in the form of horses in action.

In the middle-portion of the photograph is the *kashira,* a metal cap which fits over the butt-end of the tsuka. This one by Kihosai displays a horse and thus matches the menuki. The object at the extreme right of the photograph is the *fuchi,* a collar used to strengthen the tsuka at its end nearest the handguard; we observe the artists name and age engraved on its under surface.

THE TETSUBO an ukiyo-e study

STAFF REPORT

Editor's note: Art and martial culture are intimately related. No serious or productive study of man's social history can afford to overlook that fact. Throughout the ages man has preserved knowledge of the oldest of his technologies, that of making weapons. He has further commemorated the heroic feats of his fighting men in a great variety of art forms. From the simplest primitive sketches and scratchings found in caves to the more advanced carvings in stone, such as are found in bas-reliefs and sculptured images, man's artistic temperament finds expression, and clearly describes his universal recognition of the necessity for developing a martial culture. Carvings made in wood, and paintings, as well as other forms of art from later periods extend that recognition right up to our modern-day age. And it is through a detailed study of art forms that man is able to learn more about the past, and about the nature of his own kind.

THROUGH the medium of *ukiyo-e* (the woodcut or woodblock print) Japanese artists working in the nineteenth century were able to recall and commemorate the heroic deeds of their classical *bushi,* or warriors. The bushi's martial culture received the devoted attention of such famous woodblock artists as Shuntei, Kuniyoshi, Toyokuni, Yoshitora, Yoshitoshi, and many others. In the best prints of these artists we feel the reality of the stern and frugal life of the classical warrior. We learn of the precise nature of his weapons, and his methods of combat. We also discover the nature of his articles of clothing, his ethical and moral code, his strengths and weaknesses, his social, political, and economic position in Japanese society.

In this print of a warrior of the Kamakura era (1185-1333), the artist with the first-name of Yoshifuji (surname obscured), who was perhaps a disciple of Kuniyoshi, reveals a wealth of detail about the warrior's weaponry of that age. We see a classical warrior standing defiantly alert and armed with the special weapon of opportunity called the *tetsubo* (iron bar); this particular type is in reality the *tessenbo,* a hardwood staff of tapered length and hexagonal cross-section that has been reinforced with iron strips and studs. The tetsubo had a variety of uses including that of being a portable battering ram. At the feet of, and behind the warrior, lays a large emplacement-type of shield used to protect warriors from incoming volleys of arrows prior to their deployment against the foe. The warrior's *odachi* (long sword) hangs at rest in its scabbard (cutting edge down) at his left hip; his *kodachi* (short sword) is also sheathed but is worn thrust through the sash around his middle. We have evidence of the martial activity of the Kamakura era in the billowing cape called a *horo* worn to deflect arrows shot at a warrior from behind. The horo here all but hides the quiver *(ebira)* of arrows *(ya)* seen projecting over the warrior's left shoulder. We also notice that the warrior's armor is of a particularly flexible lightweight type which enables him to engage in ground fighting; it is called *domaru.* The print is subtly colored in slate-grey blue on the warrior's armor and horo, and ochre on his garments and the shield at his feet.

UCHIMATA

STAFF REPORT

1

2

Editor's Note: Special action photographs taken at major level competitions make possible a technical analysis of most all judo techniques. Why a technique either fails or succeeds can be clearly detailed upon close scrutiny of such photographs. A close study of the successes and failures of judoists in their execution of contest techniques provides an invaluable source of training information for the trainee, the instructor, the coach. Martial Arts International *begins this extended series with an analytical study of the most effective judo contest technique.*

SUCCESSFUL UCHIMATA

FIGURE 1 shows the execution of a right *uchimata* as photographed in the late *tsukuri* stage, or just as *kake* begins. *Tori* has made a specially good

entry under his opponent, and, is in the act of springing him upward; this is evidenced by the almost full extention of tori's platform left leg; also notice the rise onto the forepart of the platform foot, an essential in obtaining sufficient "lift." The technique is proceeding well and will result in an *ippon*. We note tori's powerful pulling action of his assist-hand, the right one, being made to bring himself well under his opponent, and also, to lift the opponent well up onto his body. Tori has yet to lift his throwing right leg to its fullest height; nor has he extended it fully. Neither has tori started his twist to his left, and the pull of his left arm across his body, in order to wrap *uke* more tightly into the throw, is not yet done. The extreme exertion being made by tori is evident in his facial features; he is using *ki-ai* (sound type) to reinforce his efforts. Tori remained on his feet after kake.

3

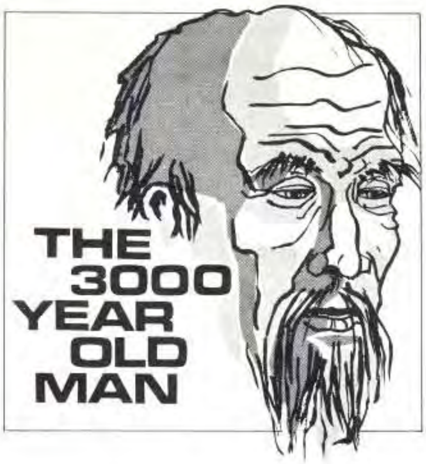
4

Contrast the uchimata being made in Figure 1 with the left-hand uchimata shown in Figure 2. This latter uchimata was also well executed but took the form of a *makikomi* to cinch its effect. Tori is shown in mid-kake stage. The driving power of his platform right leg is evident as he utilizes full extention of that leg to the very tip of his big toe.

FAILURE IN UCHIMATA

One of the ways by which an uchimata can be made to fail is by uke's application of *sukashi* action. Figure 3 shows a rare photograph of the sukashi at its early stage of development against a left uchimata. Tori (farthest from camera) will fail to throw uke simply because uke "was not there." Uke has managed to overbalance tori by a forward thrust of his right arm. This was made possible by uke's *sen no sen* (initiative) which anticipated tori's attack and moved uke into action just ahead of it; the upshot of it is seen in the incomplete entry of tori, his lack of leg lift (left), and bad balance. Uke is free to disengage his right leg. Figure 4 shows a sukashi at the height of its execution in which tori (nearest camera) literally "threw himself." Uke has completely disengaged his right leg because of tori's bad timing. In spite of tori's failure we note other technical details which are meritorious ones: his high lift of the left leg, the full extention of his platform right leg up onto his toes. Tori's force in this throw slashes his attacking left leg upward as he throws himself into an ippon.

(continued)



Editor's Note: The senior member of Martial Arts International's *technical staff was born about a millennium prior to the beginning of the Christian era. His centuries of experience makes him the most knowledgeable person in the field of weapons and fighting arts of the world. He was but a youth when the fierce Assyrians fought Babylon, when Alexander the Great defeated the Persians, and stood aggressively at the Ganges to threaten India; as the Han dynasty warriors carved that great civilization, as the Huns were threatening to overrun the Roman Empire, and the fierce Franks conquered the Gauls. When this now wizened oldster was middle-aged he witnessed the Norman conquest of England, became familiar with the hardy Viking hordes as they plundered and wrought destruction wherever they went; and also saw the classical Japanese warriors rise to rule the Japanese state. Of course we are jesting! But we do so in good faith. Our 3000 Year Old Man is a specially created member of our staff who symbolizes the combined technical knowledge of our professional staff. We encourage our readers to submit questions about the weapons and fighting arts of the world, as well as questions about the spiritual and sport disciplines that have evolved from fighting arts, to the 3000 Year Old Man; send all questions in care of the Editor of this journal. Each question that is received will be given immediate attention, though, because of the complicated nature of the research that can attend such questions, answers will be forthcoming only when the necessary staff research has been completed.*

THE 3000 YEAR OLD MAN
. . . Answers Our Readers

THIS being the first issue of *Martial Arts International* there is no opportunity for regular readers to pose their questions, and for me to attempt to answer them. But, for the purpose of writing this initial column, I have selected from private correspondence submitted by early subscribers some of their questions that have accumulated in my files over the past two years. In forthcoming issues I shall be better able to keep pace with our readers' questions.

●

Q *My karate instructor tells me of a method of fighting in old Japan in which the principal weapon was the iron lid from a kettle or pot. What do you know of this art? (A.T. U.S.A.)*

A The art that you refer to is fiction insofar as it being known as a systematic method of combat in Japan. Such an art, if used at all, was not a warrior's technique, though he might use the lid of a pot as a weapon of opportunity in a moment of need. No doubt, though, some hand-to-hand situations that arose among the commoners may have featured the use of pot lids.

●

Q *What do you know of* pukulan, *supposedly an old system of fighting? (A. A. Canada)*

A In the Malay language the word "pukulan" infers "to strike", or "to punch." This word is commonly used by all forms of *silat* to describe these actions. But the word "pukulan" is also used to identify certain old systems of combat that are found in Java. Some of these systems have been transferred to Malacca and Singapore in the course of centuries, though none of them are as popular as silat in either Indonesia, Malaysia, or Singapore. MAI staff editors are preparing an article on Malaccan pukulan, an original old art of hand-to-hand combat that specializes in punching tactics. Inasmuch as Malaccan pukulan is almost extinct, suffering from the lack of competent masters, this article has valuable technical and historical value. Watch for it in a subsequent issue.

●

Q *We have a form of fighting called S. H. (pronounced ESS-Hah) here in my country. What do you know of it? (I. K. Netherlands)*

A S. H. is an abbreviation for Setia Hati ("faithful heart"). This is the root *pentjak-silat* system for various derived styles which originated in central and east Java. It is an efficient system of fighting that makes clever use of the hands and specializes in leg tactics. It has been transferred to the Netherlands by Indonesian peoples. A branch of S.H. is also found in Australia.

●

Q T'ai Chi Ch'uan *has been my big interest for six years. Only recently I have learned that there are various major styles. Can you enlighten me on where I may obtain instruction in the pure Yang style? (M. S. U.S.A.)*

A The pure Yang style of T'ai Chi Ch'uan is taught only by the current legitimate descendant of the Yang family now residing in Hong Kong. It is doubtful whether such instruction can be arranged, but you may direct your questions to Mr. Stephen Hua, MAI's Consultant Editor in Hong Kong. Direct communication with the Yang masters informs us that by tradition it is the will of Master Yang Ch'eng Fu (Yung Nien District, Hopei Province), who is the grandson of Yang Lu Ch'an, the founder

of the Yang style, that the real T'ai Chi Ch'uan should be taught only to a few selected persons so that the real art will never be known by too many people; mass popularization tends to weaken a classical art and warp it from its original teachings. Sorry!

●

Q *Is hypnosis ever used by anybody in the course of the conduct of their fighting arts? (I. Z. Singapore)*

A Hypnosis of various kinds is an integral part of the fighting techniques of many peoples. Good examples of its use may still be found in Muslim-directed *silat* systems in both Indonesia and Malaysia.

●

Q *Where can John Gilbey, author of* Secret Fighting Arts of the World, *be contacted? (B.C. Israel)*

A Mr. Gilbey lives a busy, almost "double life" between his family obligations and his studies about world martial culture. He is simply not available to most of us; it is a case of "don't call me, I'll call you" with Mr. Gilbey.

●

Q *My experience in judo has brought me to the conclusion that the ranking system is quite prejudicial. What can be done to make it more fair to judo exponents? (I. A. U.S.A.)*

A You are absolutely right. The modern-day judo ranking system (and for that matter, all ranking systems in martial arts and ways) is prejudicial; but it must remain so if it is to remain valid. Properly speaking, a ranking system is not a democratic process that must be made available to each and all persons; nor does it claim to be or have to be made "fair" so that all persons may share in its awards. Ranking of exponents of judo is a privilege, not a right; and the criteria for ranks is frequently less precisely defined than meets the requirements for judo to be called an organized system or activity. The responsibility for determining and awarding judo ranks is the sole authority of qualified persons who sit in judgment of their judo juniors. But, and what you probably mean, there are abuses in the judo ranking system. We agree with you that they should be rectified. The only way in which this can ever hope to be done is to work with the official national body of your country, in your case the U. S. Judo Federation, on a review of its ranking policies through qualified yudansha judoists.

●

Q *Was the use of* atemi *ever allowed in judo? (T. T. U.S.A)*

A If you mean the use of atemi in *randori* or *shiai,* the answer is emphatically "no"! Kano Jigoro permitted only the controlled use of atemi in *kata;* thus atemi is preserved in this form in *nage no kata, kime no kata, ju no kata, goshin-jutsu, seiryoku zenyo kokumin taiiku,* and *goshin-ho,* all of which are pre-arranged training methods.

●

Q *In judo what is the meaning and purpose of the white stripe on woman's belts? (M. H. U.S.A.)*

A Insofar as the current officials of Kodokan are concerned the use of the white stripe on women's black belts was chosen by Kano Jigoro simply as a means of distinguishing the difference between male and female ranks; the qualifications for these two major kinds of judo rank differ from each other, and so different belts were designed to indicate this fact.

●

Q *I have read many times that* kata *is the basis of all Japanese martial arts and ways. I cannot yet reconcile how kata gives any strength to a real fighting art. Please explain. (M. I. Finland)*

A The explanation you seek is much too involved for a summary in the space that is available here. It takes a tremendous amount of experience in Japanese martial arts and ways to understand the value of kata; this experience cannot be gained by those who specialize in a single discipline, nor by those who are occupied only with modern-cognate disciplines. Only through a dedicated study of classical martial arts and ways can the true value of kata be learned. Not only Westerners, but the Japanese as well, often never come to appreciate or understand the role of kata. Sufficient to say that a true fighting art can never be practiced in "free" style, for the results would be to injure or kill one or both participants. Those disciplines that permit "free" style practice (throws, locks, points) are, in fact, diluted combative forms and function strictly according to arbitrary rules which take them far afield from combative reality. The arbitrary rules of modern-cognate disciplines such as kendo, judo, karate-do, and the like, cannot lead their exponents to the fullest combative efficiency, for there are no rules in combat. Experiences by warriors in combat were collected and studied by means of kata, making of the latter, not a manner of fighting, but a manner of training. From this training method improvements were made and the vital strength of any fighting art could

SHU-HA-RI

part 1

KURODA ICHITARO

Editor's Note: It is with great pleasure that Martial Arts International *presents its distinguished guest calligrapher. Kuroda Ichitaro is a seasoned expert in a wide variety of classical and modern-cognate bugei and budo, having over forty years experience with these disciplines. As a calligrapher who holds the rank of 8* dan, *Mr. Kuroda presents some interesting and little known aspects about the written ideograms he presents. This feature will be important to each and every dedicated martial arts adept.*

THE classical Japanese martial arts *(bugei)* and ways *(budo)* are replete with philosophical significances that are the essence of their elastic and enduring ability to maintain themselves and to perpetuate their teachings through the media of *ryu,* or "martial traditions." In this connection will be found the interesting expression *"shu-ha-ri."* While each of the written ideograms in this expression have a standard dictionary meaning, these meanings are used only in a metaphorical sense by exponents of the classical disciplines.

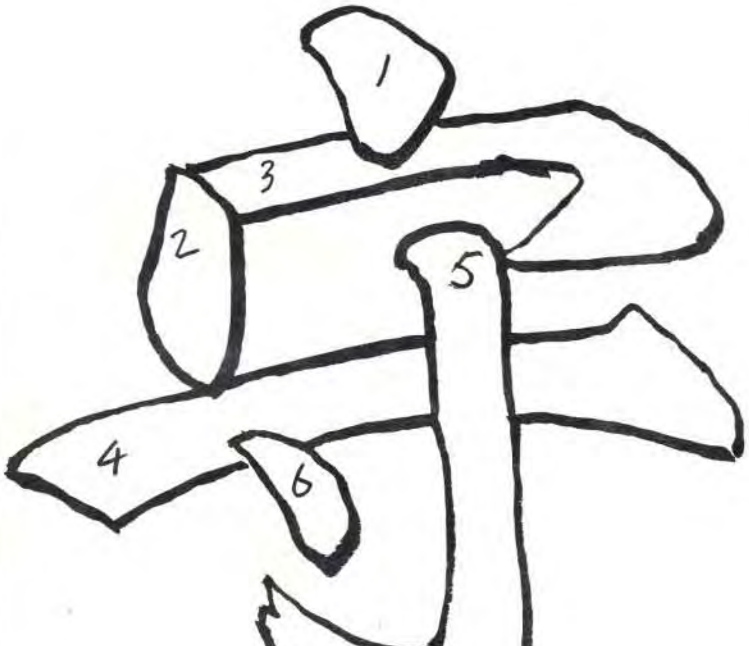
All classical martial disciplines rest solidly on the concept of shu-ha-ri, which it is the object of this and the succeeding two issues of *Martial Arts International* to investigate and discuss. Shu-ha-ri is, in fact, an equation. It describes the stages of development which all exponents may attain if they will but acquire sufficient experience in martial disciplines. It is an irreversible equation. When the order of this equation is ignored, or when the equation itself is unknown, those persons so involved cannot truly be said to have even a conceptual understanding of the classical martial disciplines. So important is it for any exponent of martial disciplines to understand shu-ha-ri that, failure to do so will unavoidably bring him misunderstandings about these disciplines. Exponents of the modern-cognate entities (such as judo, aiki-do, and karate-do, etc.) are especially susceptible to such a failure.

The first ideogram, *shu (mamoru),* carries the special connotation that describes a person's dedication to study and training in the manner of a martial ryu. In the shu stage of his development the trainee must involve himself only with one ryu, no more. The object here is for the trainee to give himself the optimum opportunity for learning the techniques and rationale of the ryu. Shu is a time for "building" or "constructing" a technical foundation that must, of necessity, be a lasting one. This is possible only when all that is irrelevant is avoided and full concentration upon one single route of endeavor is made.

But the implication here is not so obvious as it appear to be. Also inherent in shu is that the duration of the trainee's dedication to one ryu is not to be anticipated in terms of time. Instead, it is the headmaster who will indicate to the trainee when his shu stage is completed; the trainee will then be encouraged to progress by entrance into the *ha* stage of which more will be said in the next issue. Shu is thus a span of time which encompasses the trainee from novice to expert levels. During that time the trainee's dedication to his ryu must be of an intensity that precipitates an obdurate kind of dedication. It must be honestly made and maintained by an unquestioned adherence to the teachings of the headmaster. It is a purposeful kind of "narrowmindedness."

When brushing this ideogram make all strokes from top to bottom, and from left to right in the numerical order shown.

(continued)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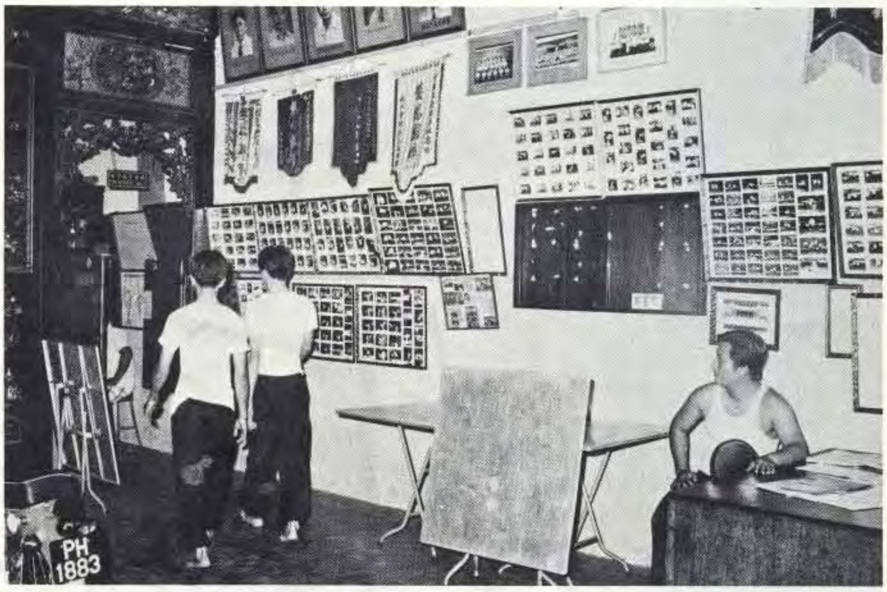
THE PENANG SHAOLIN ATHLETIC ASSOCIATION

1

P'ng Chye Khim

photographic credit: Khoo Siew Boo



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IN Penang Malaysia, in an obscure part of the city, is located the Malaysian headquarters for the Shaolin Athletic Association. From the dimly lighted halls of this training center, which began in 1956, some three thousand Shaolin adepts have emerged to popularize this art.

The front entrance to the training headquarters is unimpressively austere, but can be recognized by the huge signboard that hangs above the hand-carved wooden doors. Figure 1. One passes through the front entrance and enters a small reception room that is entirely devoted to the matters of administration for the association. On the walls of this room are hundreds of photographs and banners that have to do with the course of the development of Shaolin in Malaysia. Figure 2. At one end of this reception room is another door which leads through elaborately hand-carved wooden panels into the main training hall. Figures 2 and 3. Hard stone tiles form the floor

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of this training hall, and crumbling plaster walls make its boundaries. On these walls are many more photographs and banners having to do with the nature of Shaolin. Some training equipment such as heavy sand bags hang in the main training hall. At the far wall of the main training hall is the place of honor, a Buddhist altar over which hangs a well-executed painting of the legendary Ta-Mo (Boddhidharma), the traditionally respected first Patriarch of the Shaolin temple. Figure 4. To the right of the altar rests a rack full of the traditional weapons of Shaolin. Figure 5.

Doors to either side of the altar in the main training hall lead into another smaller training room. On one side rests another case of weapons, at the other side the stones, granite slabs, and other materials which are used to toughen the body. Figures 6 and 7. At the far end of this smaller training room is yet another door, heavily barred and through which in the gloom can just be distinguished heavy training bags filled with stones and pebbles and sand. Figure 8. These bags show the grim evidence of many long arduous hours of punching, slapping, and kicking; stained by perspiration and blood, they tell of the dedication of the exponents of the Penang Shaolin Athletic Association.

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9 looking ahead

SILAT SENI GAYUNG's top woman expert, Siti Kalsom, brings still other empty-hand techniques before the reader. Look for these interesting and practical applications of Malay *silat* in the coming issues of MAI.

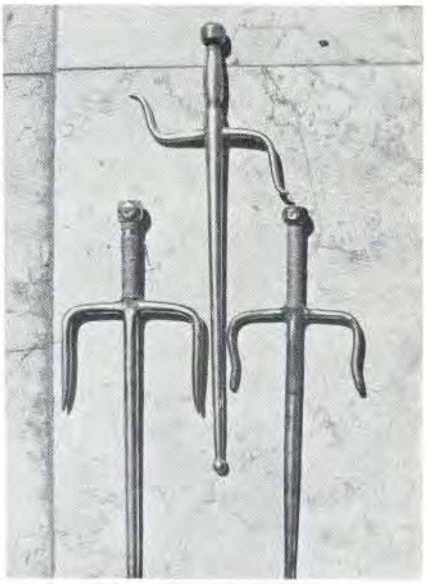
DATUK MEOR ABDUL RAHMAN BIN UDA HASHIM is a Malaysian. As the founder of the Silat Seni Gayung system of self-defense he has produced a realistic new kind of self-defense tactic which is widespread in his country, and is already proving popular in other parts of the world. Travel to Malaysia with MAI's Technical Director and learn first-hand of the nature of this interesting man and his new fighting art.

A PROFESSIONAL KARATE-DO INSTRUCTOR makes some poignant observations about motivation for training; why *karate-ka* either fail or succeed in their study. Read it in the next issue of MAI.

EMPTY-HAND METHODS OF DEFENSE are more important than ever before. To show the wide range of such defensive applications MAI will continue to feature many heretofore little-known systems, presenting them as they are practiced by their leading exponents in countries all over the world. Shaolin master-teacher P'ng Chye Khim will continue throughout the year as our guest instructor for Chinese *wu shu,* revealing effective defense techniques of the ancient Chinese shaolin. An exclusive feature for readers of MAI.

PROFESSOR WATATANI KIYOSHI contributes to the next issue of MAI. He presents a scholarly, but highly readable, discussion on the historical aspects of the Takenouchi Ryu, one of Japan's oldest martial traditions. Judoists, in particular researchers probing the origins of judo, will find this article informative.

TJABANG – TICHEO – TEKPI – SAI are all words that describe essentially the same weapon. MAI's technical staff is conducting research on this fascinating weapon, and will, in future issues, offer historical and other technical information on the origins and uses of this weapon. This future feature will be a source of heretofore undisclosed information that the serious exponent of *karate-do* will not want to miss!



IAI-DO, currently featured in MAI's how-to-do-it section, is a fascinating spiritual discipline. In the next issue meet your expert teacher, a man with over sixty years of experience in classical budo. Get off to the right start in iai-do under his competent guidance.

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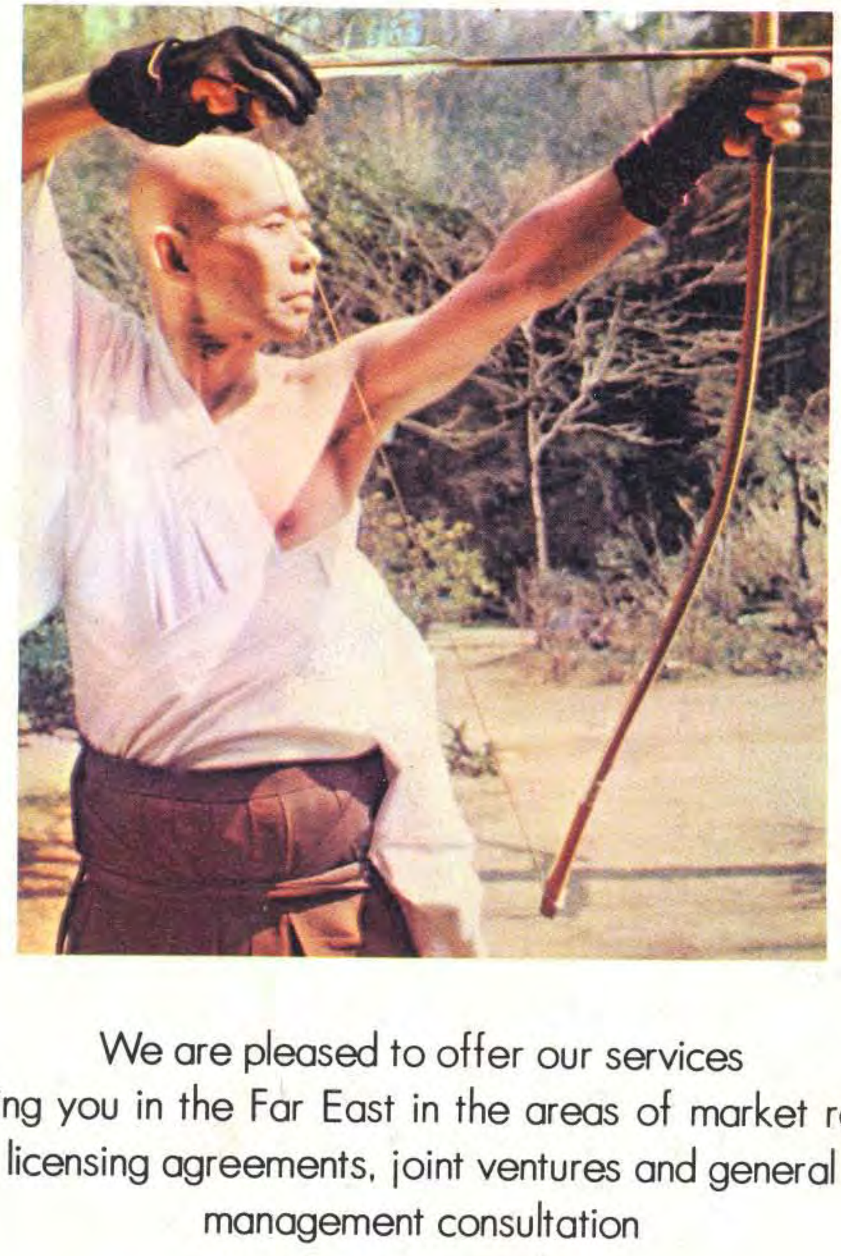

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